

# CLEVELAND ART



## FROM THE DIRECTOR

Dear Members,

### COVER

#### **The Red Room, Étretat**

1899. Félix Vallotton (Swiss, 1865–1925). Oil on artist's board; 49.2 x 51.3 cm. The Art Institute of Chicago, Bequest of Mrs. Clive Runnels, 1977.606

It is exhilarating to see so many new and familiar faces here at the museum as we emerge from a challenging period and embark on an exciting summer season. Our calendar is rich with activities, events, and exhibitions.

On June 12, we celebrated the inauguration of the CMA's much-anticipated Community Arts Center, located in the 20,000-square-foot former Astrup Awning Company factory in the Clark-Fulton neighborhood on Cleveland's west side. The center is now home to the museum's community arts staff and offers a wide range of classes, drop-in activities for families, summer camps, and educational outreach programs. In the large gallery space, the exhibition *Parade the Circle: Celebrating 30 Years of Art and Community* highlights a selection of puppets, masks, and costumes.

Concurrent with the opening of the Community Arts Center, we kicked off Parade the City, this year's version of Parade the Circle. Local artists collaborated with community groups to create eight spectacular art installations situated throughout Cleveland.

We are grateful both to Char and Chuck Fowler and to the Eric and Jane Nord Family Fund, whose support made possible the launch of our new center. Additionally, I am elated to announce we have met the Eric and Jane Nord Family Challenge, thereby unlocking a second \$1 million gift.

On July 1, we inaugurated *Private Lives: Home and Family in the Art of the Nabis, Paris, 1889–1900*, our first major international loan show since COVID-19 began in early 2020. Curated by CMA deputy director and chief curator Heather Lemonedes Brown and Mary Weaver Chapin of the Portland Art Museum, the exhibition explores the work of Pierre Bonnard, Édouard Vuillard, Maurice Denis, and Félix Vallotton, members of the Nabi brotherhood. Their lush, often dreamlike paintings and prints focus on everyday life behind closed doors. The show features loans from the National Gallery of Art, the Museum of Modern Art, the Musée d'Orsay, and private collections, as well as works from both our collection and the one at Portland.

In addition, we have completed a comprehensive reinstallation of our galleries dedicated to the arts of the Islamic world. Objects spanning the 700s to the 1800s, from Spain, North Africa, the Middle East, and Central Asia, highlight the importance and wide range of the arts of Islam.

Several smaller but noteworthy shows will debut later in the summer. *Collecting Dreams: Odilon Redon* opens September 19 in the Julia and Larry Pollock Focus Gallery. The CMA was one of the earliest American museums to collect work by this French artist. The exhibition chronicles nearly 100 years of collecting and presents a newly acquired charcoal drawing, as well as Redon's late painting *Andromeda*, a major loan from the Arkansas Museum of Fine Arts, which was last exhibited at the CMA in 1926.

Coming this fall is *Picturing Motherhood Now*, which examines representations of motherhood by a diverse array of contemporary artists. It opens October 16 in the Kelvin and Eleanor Smith Foundation Exhibition Gallery.

Last but certainly not least, I wish to thank you all for your continued support. Please visit us again soon. We are open, always free, and now back with extended hours until 9:00 p.m. on Wednesdays and Fridays.

With gratitude and every good wish,



William M. Griswold  
Director and President

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# Private Lives

Intimate views of home and family in 19th-century Paris

## Heather Lemonedes Brown

Virginia N. and Randall J. Barbato Deputy Director and Chief Curator

*During the pandemic, people have been at home more than ever before, so a show of around 160 domestic-themed paintings by French masters is timely indeed. This exhibition looks at the work of the four most famous artists in the group known as the Nabis: Pierre Bonnard, Édouard Vuillard, Maurice Denis, and Félix Vallotton. All were inspired by Paul Gauguin, but took their own approach to complex and colorful interior scenes. And as Vallotton's uneasy picture *The Lie* demonstrates, home life may be rich, but it is often complicated too.*

—Ted Loos, *The New York Times*

## EXHIBITION

### Private Lives: Home and Family in the Art of the Nabis, Paris, 1889–1900

Through September 19

Kelvin and Eleanor Smith Foundation Exhibition Hall

#### **The Checkered Blouse (Madame Claude**

#### **Terrasse at Age 20) 1892.**

Pierre Bonnard (French, 1867–1947). Oil on canvas; 61 x 33 cm. Musée d'Orsay, Paris, RF1977-89. Photo: Hervé Lewandowski. © RMN-Grand Palais / Art Resource, NY. © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris

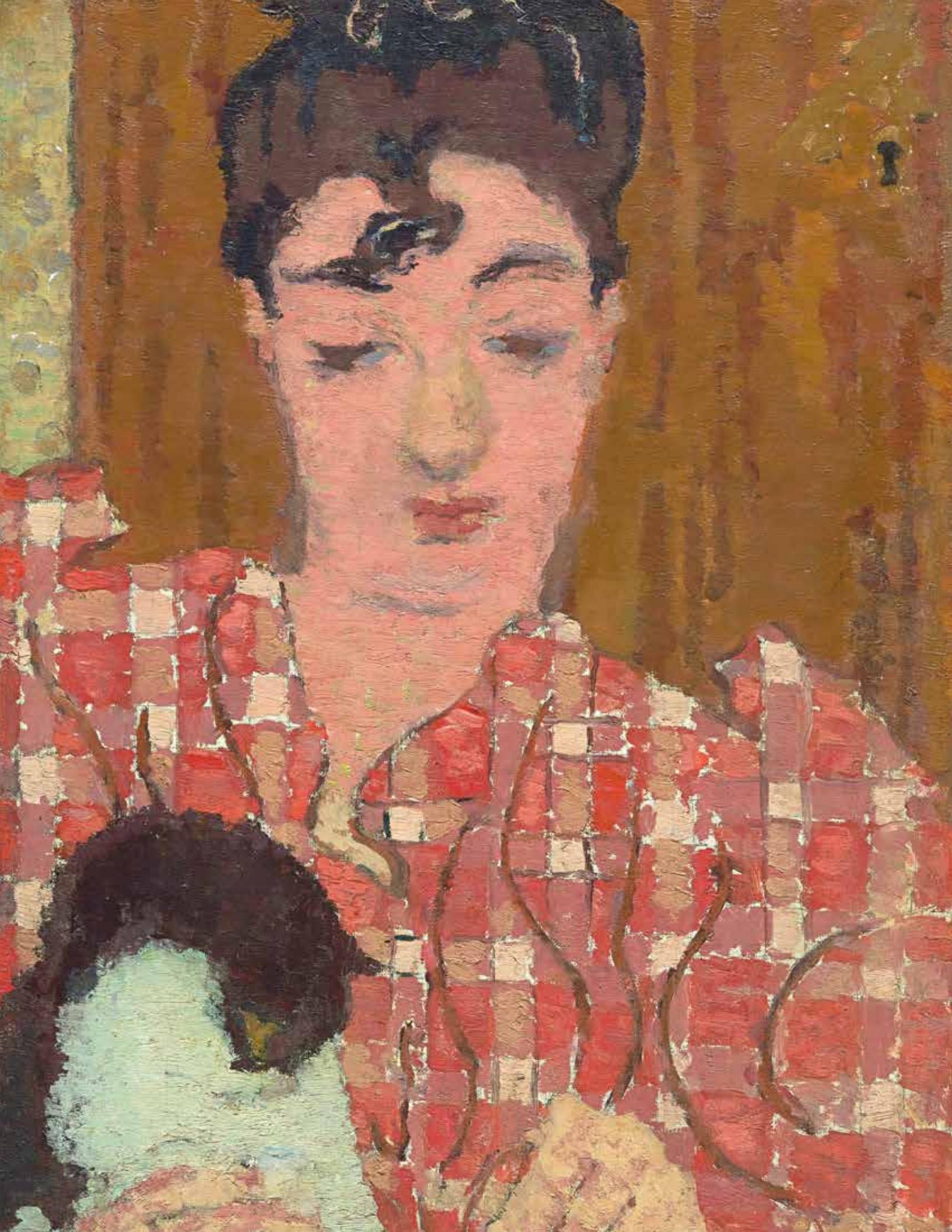
In 1889, a group of young, avant-garde artists in Paris formed a brotherhood to promote a radical new direction in art. Adopting the name Nabis—Hebrew for “prophets”—they aimed to capture subjective experience and emotion in their paintings and works on paper. The exhibition *Private Lives: Home and Family in the Art of the Nabis, Paris, 1889–1900* focuses on intimate views of home and family by four Nabi artists: Pierre Bonnard (1867–1947), Maurice Denis (1870–1943), Félix Vallotton (1865–1925), and Édouard Vuillard (1868–1940). The Nabis were Post-Impressionists and part of the movement of Symbolism in the late 1880s and 1890s—which also influenced literature, music, and theater—that shifted away from portraying the fleeting effects of nature toward a more emotive perception of the world.

Although their styles varied, each of the four artists in *Private Lives* brought a fresh look at everyday life and the people closest to them. The Nabis were dubbed the “generation of intimists” for their ability to coax meaning and emotion from humble subjects. For Bonnard and Denis, themes of daily life were ideal for depicting what Bonnard called the small pleasures and “modest acts of life”; Vallotton and Vuillard, however, hinted at the tensions simmering below the surface of family interactions. Their art was both *of* the home and *for* the home; their domestically scaled works were intended to be lived with, enabling the viewer to revisit a single moment laden with feeling and memory.

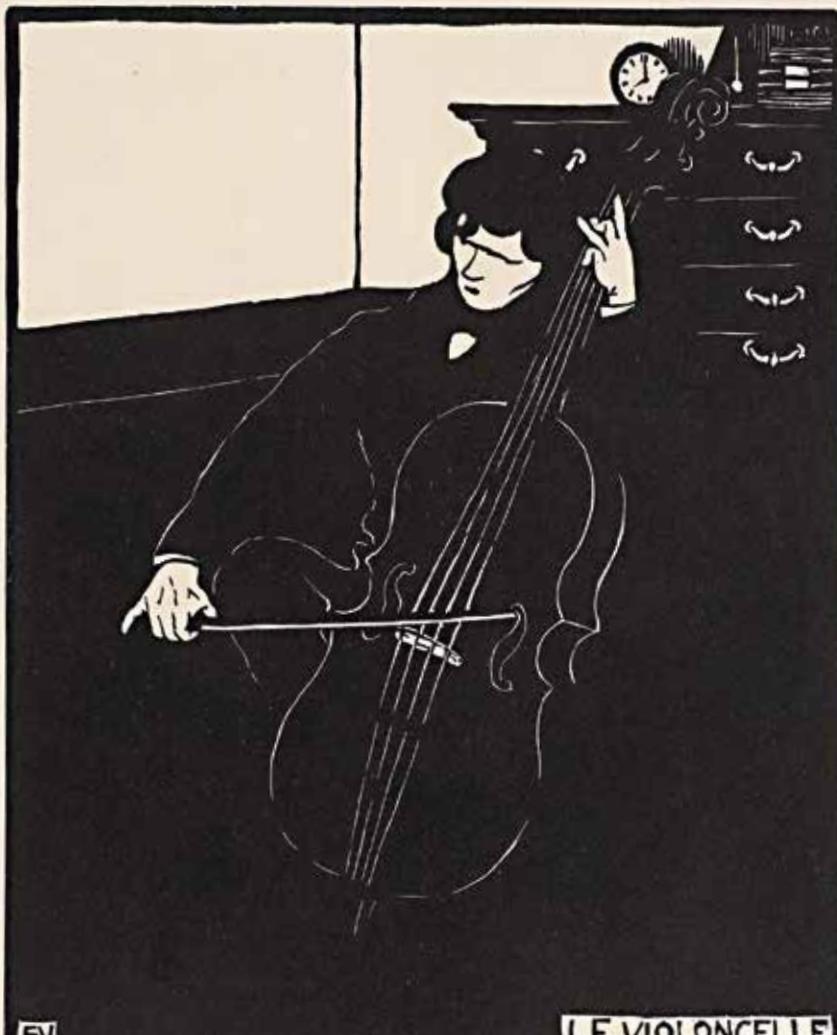
The exhibition is organized into five sections: Intimate and Troubled Interiors, Family Life, Music in the Home, Domestic Gardens, and the Nabi City. In late 19th-century Paris, the domestic interior was considered the cradle of the family, a safe harbor in a dynamic city that was increasingly defined by industry and spectacle. The hearth and lamp became powerful symbols of the enclosed world of family life. More than a physical space, the interior was also a psychological realm of thought, feeling, and sentiment. It was a place for introspection, where one could escape into imaginative worlds of poetry, literature, or fine art.

The first two galleries of *Private Lives* explore domestic interiors and the lives that unfolded therein. Intergenerational scenes of families dining by lamplight by Bonnard and Vuillard greet visitors at the entrance. Also included are images that explore work in the home; a particular focus is Vuillard’s scenes of his mother and sister working alongside paid seamstresses in his mother’s corset- and dressmaking business that operated out of the Vuillard family apartment. This section also explores views by Bonnard and Denis depicting the unpaid domestic labor of wives and mothers. Leisure activities in the home, such as collecting limited-edition prints, playing checkers, and flower arranging, are subjects of paintings and works on paper by Bonnard, Vuillard, and Denis. These cozy domestic scenes are juxtaposed with paintings and prints by Vuillard that suggest familial unease and by Vallotton that hint at secrets and bourgeois adultery. By evoking both the joy and the tensions of interior life, the Nabis invite us to explore, in the words of one critic, “the tragedy and mystery of daily life.”

Romantic love, marriage, and children were essential subjects for the Nabis. Inspired by his devotion to Marthe Meurier, whom he married in 1893, Denis made a suite of 12 lithographs plus a cover, *Love*, in 1899 that record the artist’s memories of the couple’s courtship. The section Family Life also includes a group of whimsical birth announcements made by Denis and Bonnard for their families and friends. Printed in small editions, such works are rare today. Denis celebrated maternity in a series of paintings depicting his wife



**The Cello** from **Musical Instruments** 1896. Félix Vallotton (Swiss, 1865–1925). Woodcut; image: 22.4 x 17.8 cm; sheet: 32.4 x 25.1 cm. Portland Art Museum, Museum Purchase: Funds provided by Amanda Snyder Purchase Fund and Ann Flowerree, 2020.21.1



Vallotton  
73

with their infant children, simultaneously presenting her as a Madonna and a modern mother, bathing, feeding, and playing with her children.

Bonnard was delighted by the births of his sister's children; they were frequent subjects of his art and inspired a number of his most daring color lithographs of the 1890s. Like Bonnard, Vuillard was himself childless, but he too was deeply affected by his sister's children. Vuillard frequently painted his niece, Annette Roussel, typically in the company of her mother or grandmother. Particularly when depicting children, Bonnard and Vuillard adopted a willfully naive style, deliberately distorting forms and eliminating perspective. *Private Lives* shows the essential role that children played in Nabi art—and in the development of the artists' avant-garde styles—during the 1890s.

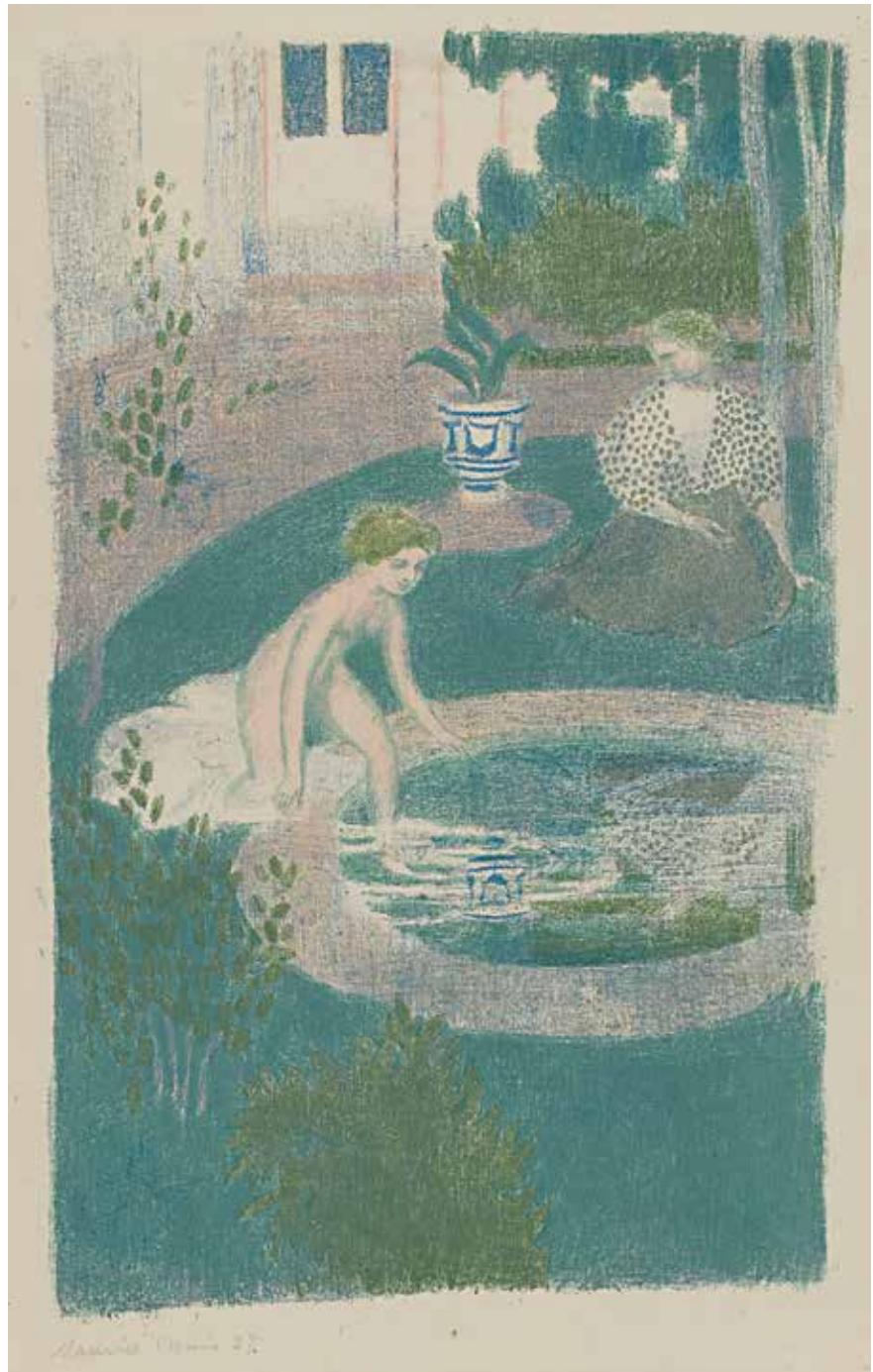
Music played a crucial role in the Nabi aesthetic from the time of the group's inception. They were inspired by music, the most abstract of the arts, and believed that painting—like music—could elicit an emotional response through the careful arrangement of color and form. Music surrounded the Nabis in their private lives and domestic interiors. Vallotton's wife, Gabrielle, played the piano, as did Vuillard's mother. Denis's wife, Marthe, and her sister, Éva, were accomplished musicians. Bonnard's sister, Andrée, was a talented pianist, and her husband was a composer of some renown. Music appeared regularly in the Nabis' art. Bonnard, Vuillard, Denis, and Vallotton all depicted women at the piano in their paintings and prints. Music was played not only by women in the home; Vallotton created a suite of six woodcuts depicting solitary male musicians in

domestic interiors playing the violin, cello, flute, and other instruments, each shown in a moment of reverie.

Music also prompted more playful artistic creativity among the Nabis. Bonnard illustrated a musical primer for children, *Le Petit solfège illustré* (Little Illustrated Solfeggio), written by his brother-in-law, Claude Terrasse. *Private Lives* brings together more than a dozen of Bonnard's preparatory drawings for the book, which was published with lithographic illustrations in 1893. Visitors will have the opportunity to hear a new recording of songs by Terrasse from his collection *Petites scènes familières* (Familiar Little Scenes), as performed by Russian pianist Arseniy Gusev, a student at the Cleveland Institute of Music.

Gardening for pleasure and recreation grew in popularity among the rising middle class during the 1800s. Not only were green, outdoor spaces considered decorative and pleasing to the eye, they were believed to benefit physical and emotional health. The Nabis grew up at a time during which domestic gardens were an essential aspect of homelife. The Bonnard family's country home, Le Clos (The Orchard) in Le Grand-Lemps in the Dauphiné, provided not only a refuge for the artist but also a rich source of subject matter for his art. There, the garden was an extension of the house, where family life merged with nature. Family pets—particularly dogs—were key players in such recreational scenes, and seemed to inspire Bonnard's most innovative ways of painting, as seen in works such as *Women with a Dog* (1891). Denis's garden in Saint-Germain-en-Laye was one of the artist's favorite settings for compositions that featured his wife and children. Within his oeuvre, gardens are laden with spiritual significance; the protected space of the cultivated garden was a place of peace and innocence, and simultaneously a place for familial bonding. Although the urbanite Vuillard never owned a pastoral retreat, his friends' gardens appeared in his art throughout his career. The Nabis' depictions of gardens brought the natural world indoors, knitting the green spaces of nature into the fabric of the interior.

The exhibition concludes with a gallery exploring the theme of the city within the art of Bonnard and Vuillard. Despite their predilection for interiors, both artists engaged in the life of Paris, but in a



manner that was distinct from their Impressionist predecessors and contemporaries. Bonnard and Vuillard "domesticized" the city, depicting its small corners, narrow streets, and parks—places where family life continued outside the walls of the apartment. Both artists frequently portrayed the metropolis from a child's perspective, describing the city in gray tones and its youngest inhabitants in vibrant color. Public parks, where children stroll

**The Reflection in the Fountain** 1897. Maurice Denis (French, 1870–1943). Color lithograph; image: 40.6 x 24.8 cm; sheet: 56.8 x 42.5 cm. Portland Art Museum, Museum Purchase: Jean Y. Roth Memorial Fund, 2016.5.1. © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris

**The Painter Ker-Xavier Roussel and His Daughter** 1903. Édouard Vuillard (French, 1868–1940). Oil on cardboard; 58.1 x 54.4 cm. Collection Albright-Knox Art Gallery, Buffalo, New York, Room of Contemporary Art Fund, 1943, RCA1943:17. Image courtesy Albright-Knox Art Gallery. © 2021 Artists Rights Society (ARS), New York / ADAGP, Paris



with mothers and nannies, were also favorite subjects for the two artists. Bonnard's and Vuillard's city views humanize Paris, suggesting intimate moments in the private lives of its anonymous inhabitants.

Although the planning for *Private Lives* began in 2016, the exhibition and the theme of home and family are particularly poignant, as we have spent more time at home in the company of our families and pets during the pandemic. When you visit *Private Lives*, we hope that you discover parallels with your own life in the Nabis' paintings, prints, and drawings.

Organized by the Cleveland Museum of Art and the Portland Art Museum

Major support is provided by Gertrude Kalnow Chisholm and Homer D. W. Chisholm and the Florence Gould Foundation. Additional support is provided by Anne H. Weil. Generous support is provided by an anonymous supporter and Sandra and Richey Smith.

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All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Major annual support is provided by the Estate of Dolores B. Comey and Bill and Joyce Litzler, with generous annual funding from Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Janice Hammond and Edward Hemmelgarn, Ms. Arlene Monroe Holden, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Tim O'Brien and Breck Platner, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

# Medieval Treasures

Rare ecclesiastical masterpieces from Münster Cathedral

## Gerhard Lutz

Robert P. Bergman Curator  
of Medieval Art

## EXHIBITION

### Medieval Treasures from Münster Cathedral

Through August 14, 2022  
Gallery 115

#### Bust of Prophet Philo

c. 1380–90. Münster.  
Silver, rock crystal, and  
relics; 20.4 x 21 x 14.5 cm.  
Hohes Domkapitel der  
Kathedralkirche St. Paulus,  
Münster. Photo: Stephan  
Kube, Greven, Germany



Saint Paul's Cathedral in Münster preserves one of the most outstanding medieval church treasures in Europe, which looks back on a tradition of more than 1,200 years. The objects were acquired and mostly made for the church and have been kept there ever since. The building of the new treasury in Münster offers the unique opportunity to exhibit a selection of masterpieces for a limited time at the Cleveland Museum of Art. They give insight into treasure art of the Middle Ages and the diverse forms of reliquaries, which were part of every church at that time. The precious objects bring us closer to the piety and thinking of an age seemingly long gone, but they also give us direct insight into the trade contacts of the time, rang-

ing from Paris, as a production center, to Africa, the source of some materials. The exhibition also sheds new light on the CMA's collection, which, with the objects of the Guelph treasure, already possesses famous holdings of art from medieval Germany.

One of the oldest surviving objects from the Münster treasure is a reliquary cross made in the second half of the 1000s. Its front side displays a rare example of a *crux gemmata*, a cross densely decorated with gemstones and pearls. Near the bottom of the long beam of the cross is an ancient emerald with the engraved image of the Roman goddess Minerva. The use of antique precious stones is typical for medieval treasure objects.

### Baldachin Reliquary of the Mother of God

c. 1400–1410. France: ivory carving; Münster: baldachin. Ivory and silver; 27.2 x 15.3 x 9.7 cm. Hohes Domkapitel der Kathedralkirche St. Paulus, Münster. Photo: Stephan Kube, Greven, Germany



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The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

According to the inscription running along the narrow sides of the cross, it contains important relics of the Lord, such as a piece of the True Cross and relics of the Mother of God and of additional saints. Around the end of the 1200s, the reliquary cross was remodeled into an altar cross mounted onto a rock crystal foot with a gilded-copper setting. The crystal flask from the 800s or 900s is one of numerous examples from Abbasid Egypt that were reused on Christian treasure objects.

The other works in the exhibition date from the 1000s to the 1500s. The bust of Saint Paul, for example, from the third quarter of the 1000s, holds relics of the cathedral's main patron; it is considered the oldest preserved head reliquary in the Christian West. Other objects date to the decades around 1400, when Münster experienced a cultural heyday, while the figure of Saint Agnes was created around 1520, a few years before the Reformation put an end to the flourishing of ecclesiastical art in Münster.

The treasure objects from Münster can draw our attention to a not-so-distant history. Today, reliquaries and relics continue to attract many pilgrims, especially in Europe, and are sometimes displayed in churches or during processions on special holidays.

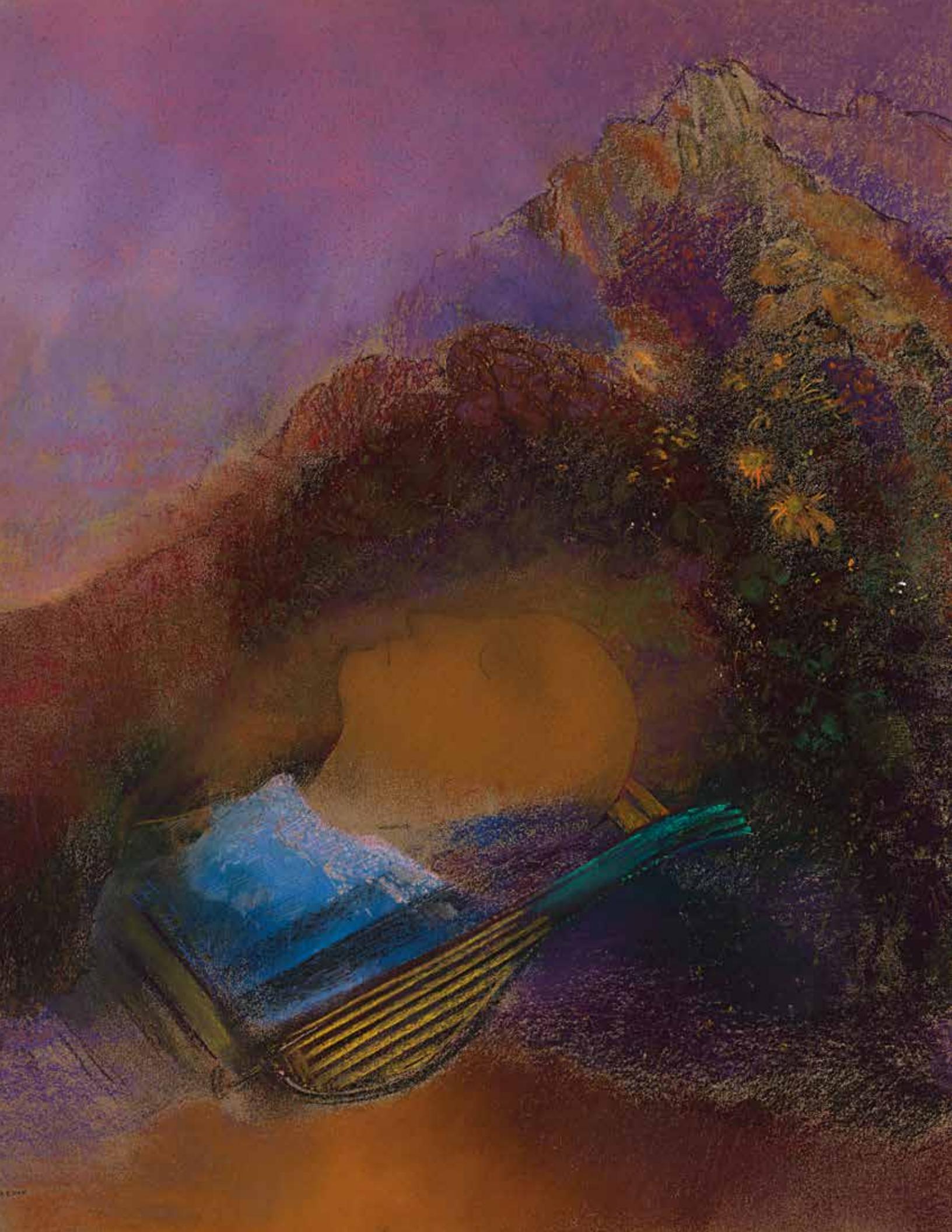


Installation view of gallery 115



**Reliquary Cross**

c. 1050–1100. Engraved  
gem: AD 1–100; rock crystal  
mounting: 800s–900s;  
setting: late 1200s. Western  
Germany; engraved gem:  
Abbasid. Wood core, gold, 14  
gemstones, 50 pearls, copper,  
and rock crystal; overall: h.  
22.6 cm; cross: 17.2 x 13  
cm. Hohes Domkapitel der  
Kathedralkirche St. Paulus,  
Münster. Photo: Stephan  
Kube, Greven, Germany



# Collecting Dreams

An exhibition of the museum's outstanding collection of works by Odilon Redon

## Britany Salsbury

Associate Curator of Prints and Drawings

## EXHIBITION

### Collecting Dreams: Odilon Redon

September 19, 2021–  
January 23, 2022

Julia and Larry Pollock  
Focus Gallery

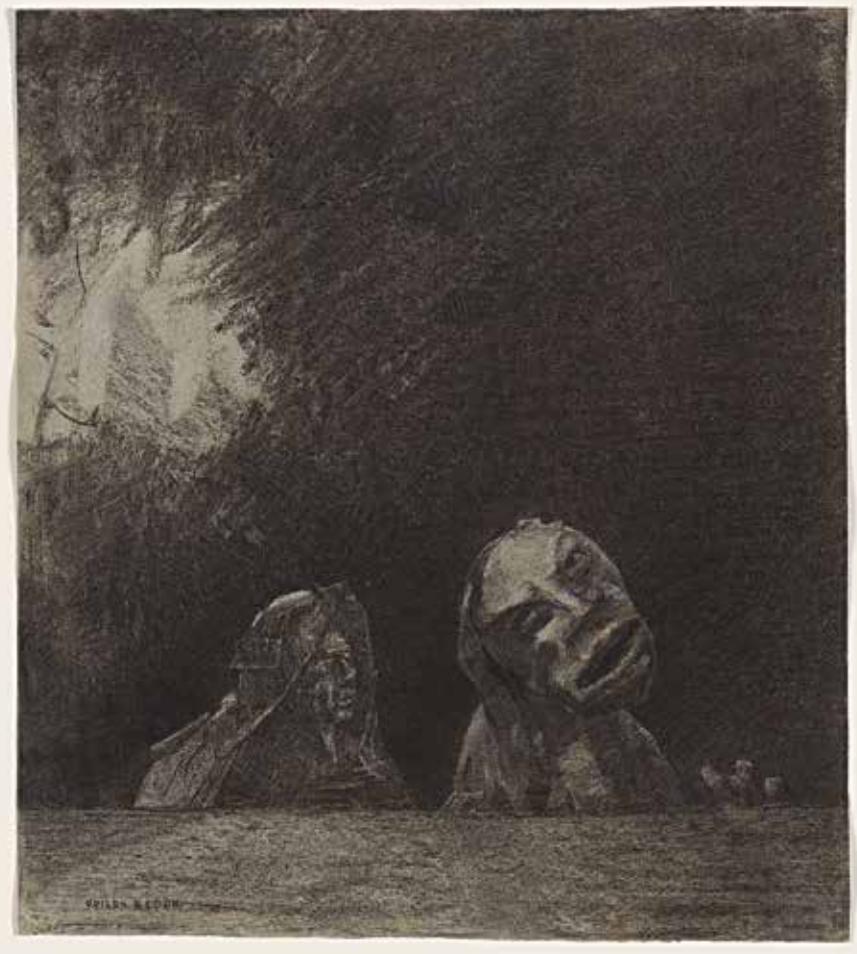
In his own time, 19th-century French artist Odilon Redon was described as “the prince of mysterious dreams” by one prominent art critic for creating paintings, drawings, and prints that imaginatively blended fantasy, literature, and the subconscious. Today, Redon is well represented in museums around the world, but the Cleveland Museum of Art was one of the first in America to collect his work. Beginning nearly a century ago, in 1925, the institution acquired masterpieces that both then and now are considered among the artist’s most noteworthy. Just one decade after the museum’s founding, the international press praised Cleveland as having the most important holdings by Redon outside Paris. This fall, *Collecting Dreams: Odilon Redon* celebrates Cleveland’s exceptional collection of his work. Featuring approximately 50 works in various media, including an exciting new pur-

chase, the exhibition highlights the uncanny subjects and pioneering style that established Redon’s reputation.

Redon belonged to a group of artists active in late 19th-century France who mined the cerebral and otherworldly by experimenting with color and form. Born in Bordeaux, he moved to Paris to study at the prestigious École des Beaux-Arts as a young man, but quickly became disillusioned by his conservative training. Redon, deeply depressed, dropped out after just a few years. Back home, he studied printmaking with eccentric artist Rodolphe Bresdin, and under his influence began to work almost exclusively in black media, ranging from inky lithographs to dense charcoal drawings. A recent addition to the museum’s holdings, Redon’s drawing *Quasimodo* exemplifies this practice by depicting the protagonist from Victor

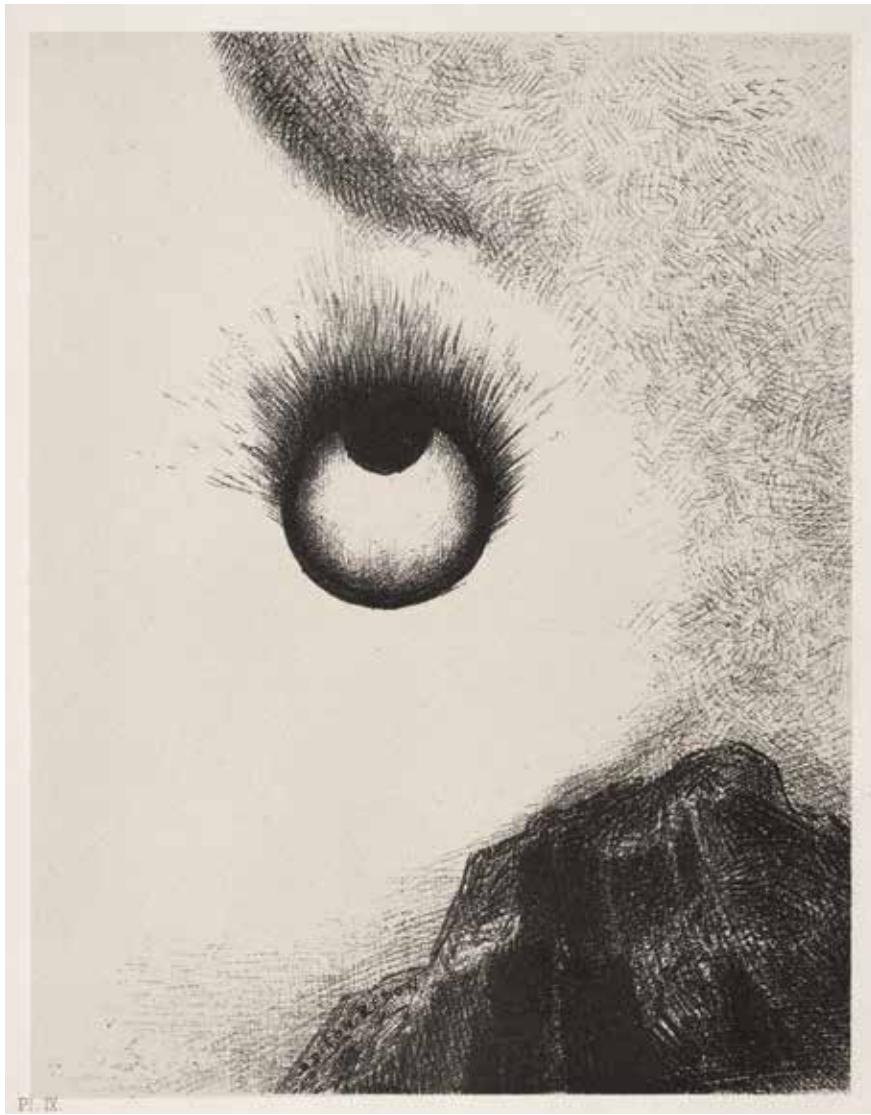
### **Quasimodo** c. 1875–80.

Odilon Redon. Charcoal with fabricated black chalk and touches of white and gray gouache on gray wove paper; 36.8 x 32.9 cm. The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund, 2020.63



## OPPOSITE

**Orpheus** c. 1903–10. Odilon Redon (French, 1840–1916). Pastel; 68.8 x 56.8 cm. The Cleveland Museum of Art, Gift from J. H. Wade, 1926.25



Pl. IX.

**Everywhere Eyeballs  
Are Aflame** from **The  
Temptation of Saint  
Anthony (First Series)**

1888. Odilon Redon.  
Lithograph; 44.1 x 30.7 cm.  
The Cleveland Museum of  
Art, Gift of the Print Club of  
Cleveland, 1927.358

Hugo's novel *The Hunchback of Notre Dame*. The character's isolation resonated with Redon, and he evoked these feelings using rich chalk.

A similarly dark print from Redon's early series *The Temptation of Saint Anthony* features a disembodied eye floating in a dazzling white space above a vast mountain. Inspired by an avant-garde novel by Gustave Flaubert, Redon drew repetitive, vertical lines surrounding the orb that suggest lashes or flames. The artist often created prints as series, and Cleveland is fortunate to have several rare complete sets in their original portfolios. Many came to the museum as gifts of founding trustee Ralph Thrall King, who during the 1920s was known among New York gallerists for his tendency to purchase their entire inventories by Redon.



After a decade of drawing exclusively in black, Redon began to completely transform his work during the 1890s, when he discovered pastel. He used this powdery material, which consists of pure pigment, to mine new themes related to religion and mythology. The museum holds one of his most significant examples of these works—*Orpheus* of about 1903–10, which both historians and the artist himself considered among his greatest masterpieces in any medium. The drawing uses vivid contrasts of purple and ochre to present the god of music, whose melodies carried on after his death through his lyre and head. When the pastel appeared at auction in 1924 as the highlight of the sale of illustrious New York collector John Quinn, King and Cleveland's curator of paintings William Milliken rallied the museum's supporters to raise

OPPOSITE

**Andromeda** 1912. Odilon Redon. Oil on canvas; 165.1 x 88.9 cm. Arkansas Museum of Fine Arts Foundation Collection: Gift of David Rockefeller, 1963.012. Photograph courtesy of the Cleveland Museum of Art

funds. They successfully bid on *Orpheus* and were able to add it to the collection, attracting worldwide attention.

In the decades that have followed, Redon has remained a cornerstone of the CMA's acclaimed holdings of 19th-century French art. The institution's groundbreaking collection by the artist was highlighted in a 1926 exhibition, alongside *Andromeda*, one of the most dazzling paintings from the end of Redon's career, borrowed from a New York gallery. *Collecting Dreams* unites this canvas with Cleveland's holdings by Redon for the first time in nearly a century, commemorating a moment at which the newly established museum earned international recognition. Now part of the collection of the Arkansas Museum of Fine Arts, *Andromeda* draws from Greek mythology, pre-

senting a beautiful maiden chained to a rock as she awaits rescue. Redon surrounded the figure in an elaborate border and dense patterning for decorative appeal. This important loan perfectly complements Cleveland's abundant, representative holdings by Redon and is an ideal celebration of the rich legacy of this influential Post-Impressionist artist in Cleveland.

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## Ralph Thrall King and Odilon Redon

**Leslie Cade**

Director of Ingalls Library and Museum Archives

If you were to stand at Public Square and look down Euclid Avenue in 1910, most of the buildings were owned by Ralph Thrall King (1855–1926). President of the Realty Investment Company, with offices in the Colonial Arcade, King was among Cleveland's elite. His interest in art began as a student at Brown University in Providence, where he was a frequent visitor to the Vose Gallery, receiving encouragement and learning connoisseurship. He filled his homes in Cleveland, Kirtland, New York, and Washington, DC, with works collected from world travels. According to one dealer, King loved a bargain and would arrange a group of items that most interested him and ask for a bulk price. He was particularly attracted to prints; he served as the museum's first curator from 1919 to 1921. He was also one of the founders of the Print Club of Cleveland, the first museum affiliate group in the nation, in 1919.

King knew nothing about Odilon Redon when he purchased one of the artist's *Papillons et Fleurs*. Finding it hanging under the stairs at King's home on Euclid Avenue, curator of paintings William Milliken was enchanted. Redon was a favorite art-



**Ralph Thrall King**

Courtesy of Cleveland Museum of Art Archives

ist of Milliken's, and the two men talked at length about his work. Shortly thereafter, King was influential in the museum's purchase of *Orpheus*. The excitement over this acquisition inspired him to take one of his well-known buying trips to New York, where he bought out the Redon print inventories of several art dealers. The museum's early collection of works by Redon owes much to King's enthusiasm for the artist. He and his wife donated 19 prints to the museum, but not the *Papillons et Fleurs*, whose whereabouts are unknown to us. By 1931, the Print Club had also donated more than 30 Redon prints and one drawing.

# Picturing Motherhood Now

Contemporary views of a time-honored theme

## Emily Liebert

Curator of Contemporary Art

## Nadiyah Rivera Fellah

Associate Curator of Contemporary Art



## EXHIBITION

### Picturing Motherhood Now

October 16, 2021–  
March 13, 2022

Kelvin and Eleanor Smith  
Foundation Exhibition  
Gallery

There is a long history of picturing motherhood. That history illuminates the culture from which it springs. What, then, do contemporary pictures of motherhood say about our own time? As scholars of contemporary art and mothers ourselves, this question is deeply engaging to us. In creating *Picturing Motherhood Now*, the Cleveland Museum of Art's first large-scale contemporary group exhibition in many years, we have had the opportunity to explore this genre.

The exhibition brings together work by 34 diverse contemporary artists who reimagine the possibilities for representing motherhood. Working across media, and drawing on a range of feminisms, they challenge familiar archetypes, construing *motherhood* as a term with many meanings. The artists use motherhood as a lens through which to examine contemporary social issues—the changing definitions of family and gender, the histories and afterlives of slavery, the legacies of migration, and the preservation of matrilineal Indigenous cultures. *Picturing Motherhood Now* focuses on art made in the past two decades, while integrating work by significant pioneers to narrate an intergenerational and evolving story.

Building on the work of Alice Neel, whose portraits from the 1960s and 1970s radically challenged the conventions of representing motherhood, Aliza Nisenbaum demonstrates a commitment to figurative representation that reveals bodies, lives, and experiences often overlooked.

## ABOVE

### *Still You Bloom in This Land of No Gardens* 2021.

Njideka Akunyili Crosby (Nigerian American, b. 1983). Acrylic, transfers, color pencil, and collage on paper; 243.8 x 274.3 cm. © Njideka Akunyili Crosby. Courtesy the artist, Victoria Miro, and David Zwirner. Photo: Jeff McLane

## RIGHT

### *Not My Burden* 2019. Titus Kaphar (American, b. 1976).

Oil on canvas; 167.7 x 153 cm. © Titus Kaphar. Image courtesy of the artist and Gagosian. Collection of Ellen Sussman, Houston, Texas. Photo: Rob McKeever

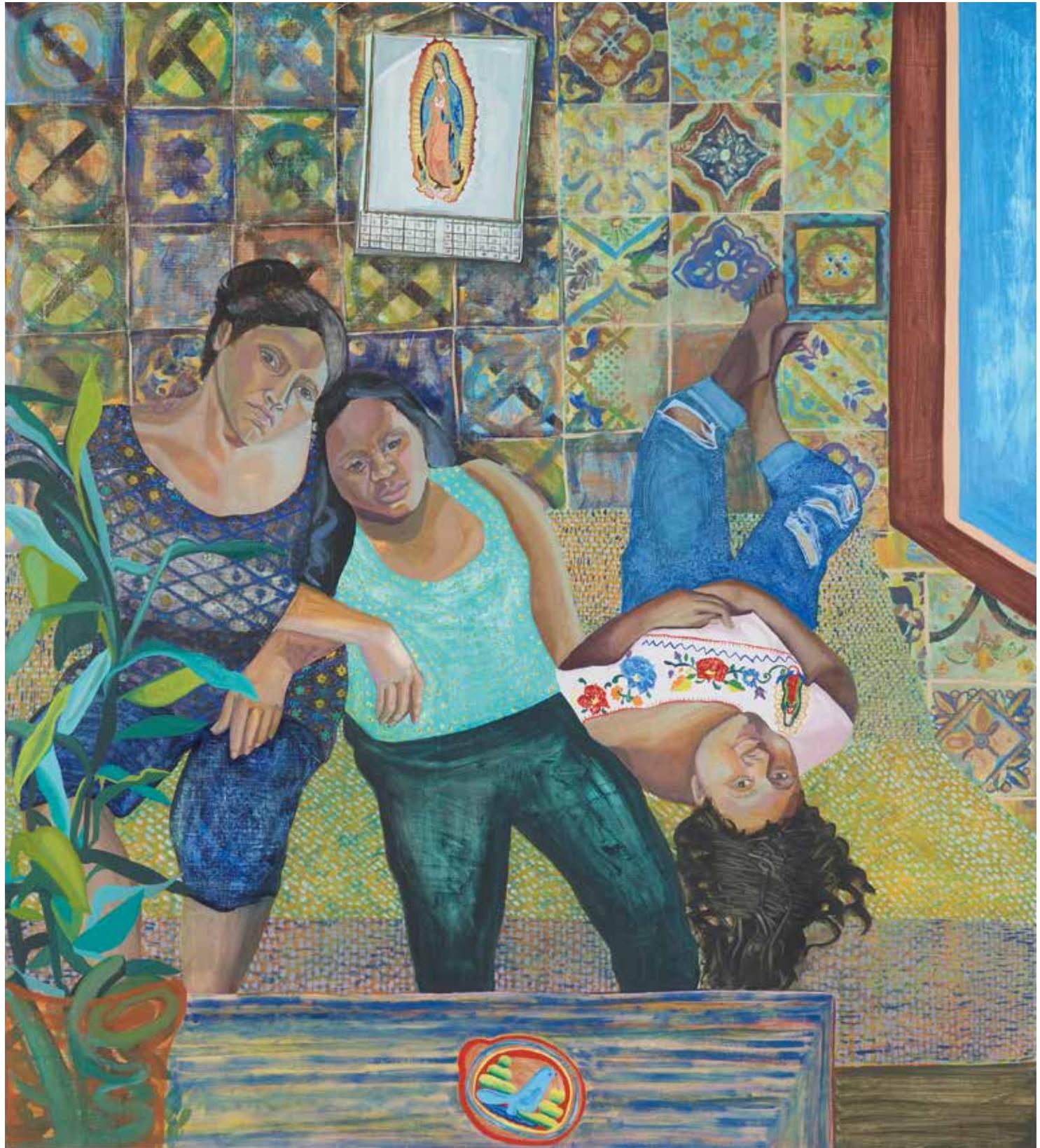
Nisenbaum's *Las Talaveritas* (2015) belongs to a series of portraits of undocumented immigrants from Mexico and Central America, whom the Mexican-born artist became acquainted with by teaching English at the Immigrant Movement International in Queens. The painting shows a mother and her daughter (the latter shown twice to represent two moments in time); they have become regular subjects in Nisenbaum's work. Here, as in many of her paintings, the artist depicts individuals who are not often the subjects of portraiture; in the case of undocumented immigrants, the stakes of visibility are especially poignant.

Njideka Akunyili Crosby places herself at the center of her painting *Still You Bloom in This Land of No Gardens* (2021). Made through her signature photographic transfer process, the work depicts the artist holding her one-year-old son in a verdant and peaceful domestic setting. According to Akunyili Crosby, her motivation for creating this work is to offer an alternative to the negative images of Black motherhood ubiquitous in mass media.<sup>1</sup>

Also addressing Black motherhood, Titus Kaphar's *Not My Burden* (2019) depicts two Black women sitting with young children on their laps in a domestic interior. While the women are rendered in detail, the children are merely silhouettes, their forms cut out, revealing the white wall behind the



**Las Talaveritas** 2015. Aliza Nisenbaum (Mexican American, b. 1977). Oil on linen; 162.6 x 144.8 cm. © Aliza Nisenbaum. Valeria and Gregorio Napoleone Collection. Image courtesy of the artist and Anton Kern Gallery, New York





**Ode to My Mother** 1995.  
Louise Bourgeois (American, 1911–2010). Published by Editions du Solstice (United States). Etching and drypoint; sheet: 29.8 x 29.9 cm; platemark: 25.1 x 10.2 cm. The Cleveland Museum of Art, Dr. Gerard and Phyllis Seltzer Fund, 1999.118. © The Easton Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY

canvas (and even the stretcher bars that support it). One interpretation of the missing children is that they stand for the lives of young Black men and women tragically lost in the United States right before their mothers' eyes; another is that these silhouettes represent the white children who have long been in Black women's care. At stake for Kaphar in both interpretations is the psychic and social life of motherhood.

Alongside figurative representation, abstract treatments of motherhood abound in this exhibition. From the 1940s until her death in 2010, Louise Bourgeois used the figure of the spider to represent the complexities of her relationship with her own mother. While spiders are at once creative, delicate, and protective, when Bourgeois renders them oversize—sometimes monumental—they become fierce, even menacing. Throughout *Picturing Motherhood Now*, similarly multifaceted portraits of mothers and children emerge.

In addition to painting and sculpture, visitors to this exhibition will encounter photography, video, textile, and collage by artists including LaToya Ruby Frazier, M. Carmen Lane, Senga Nengudi, Catherine Opie, Alison and Betye Saar, and Carrie Mae Weems.

The accompanying richly illustrated catalogue includes six scholarly essays by the exhibition's curators as well as Rosalyn Deutsche, professor of art history at Barnard College; Naima J. Keith, vice president of education and public programs at the Los Angeles County Museum of Art; Thomas J. Lax, curator of performance and media at the Museum

of Modern Art, New York; and Laura Wexler, professor of American studies, film and media studies, and women's, gender, and sexuality studies as well as director of the Photographic Memory Workshop at Yale University. Their contributions enlarge our understanding of motherhood in contemporary culture. The catalogue also includes a roundtable discussion among artists and thinkers that animates the themes of the exhibition in a dynamic, real-time exchange.

There is no better home for this exhibition than the Cleveland Museum of Art. We are privileged to present contemporary views of a time-honored theme in the context of the CMA's historical collections. We hope visitors will relish the conversations that *Picturing Motherhood Now* initiates between the art of our time and the histories to which that art responds.

1. "Speaking of Motherhood: A Roundtable Conversation with Njideka Akunyili Crosby, Malik Gaines, Naima J. Keith, Wendy Red Star, and Carmen Winant," in Emily Liebert and Nadiah Rivera Fellah, *Picturing Motherhood Now* (Cleveland: Cleveland Museum of Art; New Haven, CT: Yale University Press, 2021), 115.

Major support is provided in memory of Myrlin von Glahn. Additional support is provided by Cathy Lincoln. Generous support is provided by the Cleveland Society for Contemporary Art and Joanne Cohen and Morris Wheeler.

This project is supported in part by the National Endowment for the Arts.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Generous annual support is provided by Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Janice Hammond and Edward Hemmelgarn, Anne H. Weil, and the Womens Council of the Cleveland Museum of Art.



**The Nest** 1994. Louise Bourgeois. Steel; 256.5 x 480.1 x 401.3 cm. Collection San Francisco Museum of Modern Art, Purchase through the Agnes E. Meyer and Elise S. Haas Fund and the gifts of Doris and Donald Fisher, Helen and Charles Schwab, and Vicki and Kent Logan, 98.193.A-E.  
© The Easton Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY.  
Photo: Katherine Du Tiel

# SUMMER EXHIBITIONS

**MEMBERS SEE ALL TICKETED EXHIBITIONS FOR FREE! JOIN US AT THE CMA FOR THIS WONDERFUL SLATE OF CURRENT AND UPCOMING SHOWS.**

## **Animal Fables of Mughal India**

Through August 29  
Gallery 242B

Five animal fables from the museum's nearly complete *Tuti-nama* (Tales of a Parrot) manuscript, plus one scene from the *Anwar-i Suhaili* (Lights of Canopus)

## **New Histories, New Futures**

Through September 12  
Transformer Station

Three contemporary Black artists engage with time and historical revisionism

## **Private Lives: Home and Family in the Art of the Nabis, Paris, 1889–1900**

See pages 4–8 to learn more.

Through September 19  
Kelvin and Eleanor Smith Foundation Exhibition Hall

Artworks of domestic interiors, family life, music in the home, and private gardens by four Post-Impressionists active in Paris in the 1890s

## **Rinpa (琳派)**

Through October 3  
Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A, 235B

Later Rinpa style seen through works by important artists active in the 1700s, 1800s, and early 1900s

## **Interpretation of Materiality: Gold**

Through October 24  
Korea Foundation Gallery | Gallery 236

Works in gold by Korean artists from ancient times to the present day



**Paulownias and Chrysanthemums** (桐菊流水図屏風) early 1800s. Sakai Hōitsu 酒井 抱一 (Japanese, 1761–1828). Edo period (1615–1868). Two-panel folding screen; ink and color on gilded paper; 152.7 x 154.9 cm. Gift of the American Foundation for the Maud E. and Warren H. Corning Botanical Collection, 1964.386

## **A New York Minute: Street Photography, 1920–1950**

Through November 7  
Mark Schwartz and Bettina Katz Photography Gallery | Gallery 230

The blossoming of street photography—spontaneous images of everyday life captured in public places—in New York City

## **From Caves to Tombs: Chinese Pictorial Rubbings from Stone Reliefs (從石窟到墓祠—石刻拓片)**

Through November 14  
Clara T. Rankin Galleries of Chinese Art | Gallery 240A

Two monumental recently conserved rubbings from the Buddhist caves of Longmen in central China

## **Ashcan School Prints and the American City, 1900–1940**

Through December 26  
James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

Prints of city life made by urban realists during a time of rapid demographic, social, and economic change to America's cities

## **Fashioning Identity: Mola Textiles of Panamá**

Through January 9, 2022  
Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234

Individual mola panels and complete mola blouses from the CMA and Denison University, spanning distinct periods of Guna history, from the era of the 1925 revolution to the 1980s

## **Medieval Treasures from Münster Cathedral**

See pages 9–11 to learn more.  
Through August 14, 2022  
Gallery 115

Eight reliquaries from the Cathedral of Saint Paul in Münster

## **Collecting Dreams: Odilon Redon**

See pages 12–15 to learn more.  
September 19, 2021–January 23, 2022  
Julia and Larry Pollock Focus Gallery

A celebration of the CMA's exceptional holdings of the groundbreaking 19th-century French artist

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Major annual support is provided by the Estate of Dolores B. Comey and Bill and Joyce Litzler, with generous annual funding from Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Janice Hammond and Edward Hemmigarn, Ms. Arlene Monroe Holden, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Anne H. Weil, Tim O'Brien and Breck Platner, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

**For more information, visit [cma.org/exhibitions](http://cma.org/exhibitions).**



# The Community Arts Center

Come on into a colorful, lively space for art and art making

The newly opened Community Arts Center, in the Clark-Fulton neighborhood on Cleveland's near west side, offers opportunities for residents there and beyond to connect with the arts. The former awning factory has been transformed to include a variety of arts, culture, and service organizations. The center is a lively, vibrant art hub filled with murals, larger-than-life puppets and floats, and spaces for the community to create.

The Community Arts Center is open Wednesday to Friday, 2:00 to 7:00 p.m., and Saturday and Sunday, 10:00 a.m. to 5:00 p.m., and is free of charge.

The Community Arts Center was made possible with principal support from Char and Chuck Fowler and the Eric & Jane Nord Family Fund.

The center's inaugural exhibition, *Parade the Circle: Celebrating 30 Years of Art and Community*, features a varied collection of puppets, costumes, and masks created by artists and the community that reflect diverse cultures and global art traditions. Visitors will stroll by a pack of fluffy white buffalo, pay tribute to the King and Queen of Parade, glance up to see a flaming red bird, and much more. In the near future, visitors will be able to interact with some of the objects, including working the arms of a giant puppet. Photo opportunities abound within the exhibition and throughout the center. Murals created by Cleveland artists fill the entryway and studio spaces with color and images of music, movement, and art.

Visitors looking to get creative can drop by to make art during open studios and public hours.

Self-guided art projects will be available during public hours, and visitors will have the chance to contribute to a collaborative project designed by an artist, with topics changing periodically.

On the weekends, open studios offer drop-in art making led by teaching artists, with a new theme each month, providing inspiration for visitors to create and experiment with a variety of materials and processes. Visiting the center and participating in these art-making activities are for visitors of all ages and are free of charge.

In the coming year, the center will begin to offer even more programming, including studio and gallery experiences for schools and community groups, with tours and activities led by local artists. Family and adult studio workshops for people of all ages and skill levels will range from technique-based art instruction to more innovative subjects. The center will partner with other community groups housed in the Pivot building to develop mutually beneficial programs in areas such as graphic design, art conservation, theater, and dance. Studio spaces will also be available for use by community groups and local art educators. Stay tuned for information on upcoming programs and offerings.

## Community Arts Center

**Opening** (From left) Robin VanLear, Chuck Fowler, Char Fowler, William M. Griswold, Scott Mueller, Richard Nord, and Stefanie Taub

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. We recognize the inaugural supporters for the CMA Fund for Education, with generous annual funding provided by an anonymous supporter, the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., the Sam J. Frankino Foundation, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, the Lloyd D. Hunter Memorial Fund, Eva and Rudolf Linnebach, Dr. Linda M. Sandhaus and Dr. Roland S. Philip, the Veale Foundation, and the Womens Council of the Cleveland Museum of Art.



MCKINLEY WILEY

# Parade the City 2021

A new twist on an old tradition

**Stefanie Lima Taub**

Director of Community Arts

As with most public gatherings this past year, Parade the Circle, the CMA's signature event to kick off the summer, was unable to occur in the normal fashion. Keeping the spirit of the popular annual event alive, we reimaged a new iteration: Parade the City. Local artists were paired with community organizations to create eight celebratory art installations throughout Cleveland. Installations were viewable on June 12, which would have been Parade the Circle; some installations are still on view throughout the summer. Maps are available at the Community Arts Center and online at [cma.org](http://cma.org).



Cleveland Public Library

**The Julia de Burgos Cultural Arts Center**

2800 Archwood Avenue

Artist: Hector Castellanos

*Alegría* is a brilliant multicolor mural made of aluminum composite panels celebrating Latinx heritage.

Installation location: Viewable from the parking lot on Archwood Avenue

**Karamu House**

2355 East 89th Street

Artist: Robin Robinson

The quilt *Hidden in Plain Sight* celebrates the Underground Railroad. Children in grades 3 through 10 colored the panels for this community project.

Installation location: Second floor; accessible to families enrolled in Karamu programs

**The Cleveland School of the Arts**

2064 Stearns Road

Artist: Claudio Orso-Giacone

The installation is a totem ark, a suspended cardboard boat. High school visual arts students contributed 2D and 3D artifacts and painted scrolls of paper pulp on cheesecloth to hang around the piece.

Installation location: Southern glass corner of the school (to the left of the main entrance on Carnegie Avenue)

**Extended Family**

Multiple locations

Artist: Sue Berry

The Extended Family Underground Railroad quilt commemorates Juneteenth. The quilt was made in collaboration with the Cleveland Museum of Art and a diverse group of women throughout Greater Cleveland.

Installation locations: The Church of the Good Shepherd, the African American Cultural Garden, Forest Hill Church, and Restore Cleveland Hope, Cozad Bates House; no longer on view





**The Cleveland School of the Arts**

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#### **The LGBT Center of Greater Cleveland**

6705 Detroit Avenue

Artist: Denajua

A 3D sculptural diorama of Cleveland's cityscape as imagined in the future uses sustainable and repurposed materials. After the installation, the work will be reused in the upcoming Pride parade.

Installation location: Main lobby; no longer on view

#### **Cleveland Public Library**

3096 Scranton Road

Artist: Ian Petroni

Library staff, patrons, and friends in the community hung plastic bottles from the tops of tall bamboo poles so they blow in the breeze and catch the sunlight.

Installation location: On the south and west sides of the building, around the new entrance

#### **The Pivot Center for Art, Dance, and Expression**

2937 West 25th Street

Artist: Jan Stickney-Kleber

This outdoor mural created on aluminum composite metal panels reflects the dreams and expressions within the building and the neighborhood.

Installation location: Attached to the brick facade near the main entrance (viewable on West 25th Street and Castle Avenue)

#### **Esperanza**

3104 West 25th Street, 4th Floor

Artist: Debbie Apple-Presser

Students have created a protective "spirit animal guide" using animal attributes that represent inner strength, confidence, and solace. The installation is a "quilt" of the spirit animals, mounted onto large roll paper. Outreach workshops were conducted remotely with 30 students to discuss the design and construction of the installation using various paper materials.

Installation location: Not open for public viewing



**Esperanza**

OPPOSITE

**Extended Family**

**Underground Railroad**

**Quilt**

# The Muralists at the CAC

Four uniquely personal murals by local artists

## Bruno Casiano

Puerto Rico plays an integral role in the life and art of Bruno Casiano. Born in Gary, Indiana, to Puerto Rican parents, Casiano moved back to the island with his family at age 10. He grew up in Juana Diaz and attended art school in San Juan and the Dominican Republic, studying illustration, fine arts, and design; he worked as an illustrator before moving to Cleveland in 1989. He became one of the city's first Latino gallery owners and worked in factories, where he also learned metalwork. Casiano has had multiple solo and group shows. His ancestral homeland has never been far from his mind or his art. The vibrant energy and colors of Puerto Rico provided the inspiration for his music-themed mural.

### *How did your background inform your mural concept?*

Knowing the Community Arts Center's neighborhood is dominantly Puerto Rican, my inspiration was rooted in the area. The specific idea came from the culture itself. It wasn't too difficult to come up with; it's such a musical culture. If you

don't know how to dance at age 10 or 12, you're an oddball. Including maracas and movement came right to mind.

### *What else influenced your design?*

I wanted to convey a sense of connection; that's key to life and art. Seeing art isn't just about going to a museum. Art can help people become better human beings.

### *What do you hope the viewer takes away from your mural?*

The whole concept is musical; it's dynamic, it has movement, and it's very rhythmic. I want viewers to feel how great it is to be an artist, how dynamic it is—it's not dusty or boring. Art is more than just an object on a wall or a pedestal. It transcends time and place. Art has a connection with humans. I'm a big believer that at an early age, if you view art, you feel art. I still remember at age 11 going to an art gallery in Ponce with my dad. I thought, "How can a human do this?" I hope others feel that, too.





MCKINLEY WILEY

### Derek Brennan

Artist Derek Brennan is new to the Cleveland area, but is already making an impact. His Parade the Circle–themed mural is a bold, whimsical design featuring marchers and musicians who practically burst off the wall. It merges Brennan's background as a fine arts painter, caricaturist, and illustrator.

*What was your inspiration for your mural design?*  
It's centered around Parade the Circle. When people see it, I want them to see a parade coming off the wall. I was thinking about the elements of a parade: the sounds, kids laughing, brass instruments, loudspeakers, and the energy. I wanted to convey that energy.

I was inspired by the parade because I was blown away by the scale of all these puppets and how many people work on them and come together to create this one event. I wanted to convey that communal aspect. Being new to Cleveland, I have not participated in the parade, but I definitely want to in the future.

*How else did you seek to create a sense of community in your design?*

I've been active in community art over the past five years. I've probably done 17 murals. In them, I want to connect with the people who will be interacting with them the most. For this design, that was kids. So I worked with a group of local students to create their own drawings of the puppets, which I incorporated into the mural. It was a fun way to include a sense of community.

*What do you hope the viewer takes away from your mural?*

I want people who come to see it to feel alive, to feel this joy that comes from being around a parade and celebrating different cultures. I want people to have fun looking at the mural and see the drawings of the kids. It's a big, fun project full of life, and I want people to feel that and be inspired.



MCKINLEY WILEY

### **Debra Sue Solecki**

Debra Sue Solecki spends her days teaching art. But it's not just a career; it's a calling. Solecki is a true community-oriented artist, from her classroom to the gallery to the sidewalk, where she has made a name for herself as a prominent chalk artist in the past decade. Her mural is a joyful, family-friendly octopus who appears to leap off the wall that he is drawing on.

#### *How did your background as a teacher play into your mural design?*

I immediately thought of something colorful—kids love animals. And, they love realism. They want to see something they can understand and relate to. I settled on the idea of having an octopus in the space; he's on the wall, but looks like he's going to come off it.

#### *What else influenced your concept?*

I have a background in fine arts commission pieces. I like to work with the concept of perception, to play with the idea of 2D versus 3D in a space.

I researched the history of the neighborhood that surrounds the Community Arts Center. I was familiar with the current immigrant community,

but wanted to learn more about the area's past. I discovered that eight major ethnic groups have lived there, so I knew that the symbolism would work with an eight-armed octopus.

The community now has a strong Latino base, but I also wanted to capture the history, the beginnings, in my piece. Times change and new groups move in; that's characteristic of Cleveland. History is important to help people make connections. Even people who are not Latino can still connect to this community and feel included; perhaps their ancestors used to be in the area. Symbols on his tentacles and body represent the eight ethnic groups who have called the surrounding Clark-Fulton area home.

#### *What do you hope the viewer takes away from your mural?*

I really just want people to enjoy the vision and perception and the content, and to feel a connection to the history of Cleveland and, even if they don't recognize all of the symbols, to feel the meaning behind it. Making people wonder is part of my goal.

### Rafael Valdivieso

The bold colors of his native Ecuador inspired painter Rafael Valdivieso's 17- by 12-foot entryway mural. Born in Quito, Valdivieso studied painting, printmaking, and graphic design in his homeland before moving to the United States (by way of Israel) in 2000. The artist now calls Cleveland Heights home—but his roots color all he does.

Valdivieso has become an integral part of the arts community in his adopted homeland, participating in numerous group shows and community-oriented arts events, from Parade the Circle to Day of the Dead celebrations and festivals. Valdivieso's intricate mural, which features what appear to be hundreds of colorful intertwined images of people and animals, is spirited and bold and "evokes a sense of teeming wildness and intertwined themes of human joy and struggle," according to the painter.

#### *What was your inspiration for the mural?*

The museum is at the center, surrounded by puzzle pieces of imagery from Parade the Circle. My intention was to form a poem of movement and color to mirror the magic around us.

I believe the goal of the museum is to open windows of cultural exchange. The mural reflects the different disciplines of dance, music, and theater and strives to capture the diverse cultural expressions in Cleveland.

This project reflects the accumulation of my own experiences, collaborating over the past 16 years in various events with the museum's Community Arts program, such as Parade the Circle, the Chalk Festival, and the Lantern Festival.

#### *How is your personal background reflected in the mural?*

As I am from Quito, the many colors of the Andes were my inspiration.

#### *What do you hope the viewer takes away from your mural?*

I hope viewers experience a moment of joy and harmony, and that they have fun discovering surprises in all the details.





# Art of the Islamic World

A new installation travels through a richly diverse material culture

**Meghan E. Strong**

Adjunct Professor,  
Case Western Reserve  
University

## INSTALLATION

### Art of the Islamic World

Gallery 116



## OPPOSITE

**Royal Carpet with Silk and Metal Thread** 1600–1625. Iran, Isfahan, Safavid period (1501–1722). Cotton: warp; cotton and silk: wefts; silk: pile; asymmetrical knot; gilt- and silver-metal thread; brocaded; 236.2 x 143.5 cm. Purchase from the J. H. Wade Fund, 1926.533

## ABOVE

**Fragment of a Band or Border** late 600s–800s. Egypt, Umayyad (661–750) or Abbasid period (750–1258). Wool and linen: tapestry weave; 12.3 x 21.8 cm. Andrew R. and Martha Holden Jennings Fund, 1982.110

## RIGHT

### Matchlock Musket

c. 1750. Turkey, Ottoman period (1299–1922). Wood, steel, brass, mother-of-pearl inlay, and leather; overall: 103.5 cm; barrel: 68.3 cm. Gift of J. H. Wade, 1916.828

The reinstallation of the Islamic art galleries challenges the preconception that objects produced in the Islamic world are necessarily religious, or that they are always produced by Muslim artisans. Featuring works produced from the 700s through the 1800s, the core of the CMA's collection, the new display moves linearly through this vast timeframe with thematic pauses that focus on ceramics, metalware, and sacred art. The installation makes clear the chronological and geographic breadth of Islamic art and focuses on the diversity of the material culture produced during this time. The galleries include an abundance of secular artwork, in addition to works with Christian motifs and styles incorporated from multiple cultures.

One of the earliest pieces in the gallery is a textile fragment depicting a lively lion hunt. From a chronological standpoint, it is appropriate to begin with this work, as it was likely produced between the late 600s and the early 800s, immediately fol-

lowing the death of the Prophet Muhammad and the early stages of Islamic art production. More significantly, however, this small fragment highlights several key themes that are touched on repeatedly throughout the gallery: the prominence of imagery related to courtly indulgences, including hunting; the integration of the human form into decoration; and the adoption and adaptation of ancient motifs into a new Islamic artistic vernacular. The lion hunt, for example, was a common motif in Assyrian and Sasanian art, and the act of hunting itself maintained its elite status for centuries after. Indeed, scenes of hunting are scattered throughout the galleries, and the inclusion of the *Matchlock Musket* demonstrates that items of hunting weaponry were works of art in their own right.

The vast geographic breadth of Islamic art is addressed in the display case for ceramic ware. Here, the visitor can appreciate the wide array of vessel shapes, decorative motifs, and techno-



LEFT

**Column Base** c. 960–76.  
Spain, Cordoba, Spanish  
Umayyad period (756–1031).  
Marble; 15 x 20.5 x 20.5 cm.  
Leonard C. Hanna Jr. Fund,  
2021.5



RIGHT

**Column Capital** c. 960–76.  
Spain, Cordoba, Spanish  
Umayyad period (756–1031).  
Marble; 26 x 37 x 28.5 cm.  
Leonard C. Hanna Jr. Fund,  
2021.4



logical innovations developed within the Islamic world. The objects also speak to the contributions made by potters at production centers in Syria, Iraq (Samarra and Basra), Persia (Nishapur), and Central Asia (Samarkand), where pottery emerged as a prominent Islamic art form in the 800s.

It is a common misconception that the use of the human form is banned in Islamic art. In secular art, depictions of human and animal figures abound. This is perhaps no better attested than in the *Wade Cup*. The new display of this object, arguably the most important within the museum's Islamic art collection, celebrates the inscription that runs around the top of the vessel. The *Wade Cup* has a niche of its own in the gallery, and the script band has been reproduced in enlarged form along the niche's walls. This band of text is written in animated script developed in northeast Iran or Afghanistan in the mid-1100s. Interlocking human and animal forms in dynamic poses form the letters and accents in this unique style of calligraphy,

the highest form of Islamic art. Though calligraphy is traditionally associated with works on paper, the inscription on the *Wade Cup* is a superb example of this art form translated into metalwork.

Overall, the new installation immerses the viewer in the expansive, multicultural Islamic world and challenges us to consider an important question: what is Islamic art? It incorporates architecture, such as the recent acquisitions of a white marble column capital and base from Madinat al-Zahra, and metalwork, including a feline-shaped incense burner, as well as ceramics, enameled glass, calligraphic works, miniature paintings, musical instruments, weaponry, and several textiles, including the magnificent display of an Ottoman carpet. In that sense, the overall display reflects the current discourse on the definition of Islamic art, suggesting that one single definition is neither possible nor appropriate. Instead, the new installation highlights the richness and complexity of the Islamic world and the breadth of the artwork that expresses that diversity.

LEFT

**The Wade Cup with Animated Script** 1200–  
1221. Iran, Seljuq period  
(1037–1194). Brass inlaid  
with silver; h. 11.5 cm, diam.  
16.1 cm. Purchase from the J.  
H. Wade Fund, 1944.485



RIGHT

**Large Dish with Artichokes** c. 1535–40.  
Turkey, Iznik, Ottoman  
period (1299–1922). Fritware  
with underglaze-painted  
design; diam. 36.4 cm.  
Purchase from the J. H. Wade  
Fund, 1995.17



# The Mihal Family



**The Mihal Family** (Clockwise from left) Mel, Mia, Anna, and Marilyn

The Cleveland Museum of Art has informed the lives of our family for three generations. Our profound love of art began within its walls and continues to this day. We are most grateful for this connection. —**Mia Mihal Faxon**

Milan (Mel) Mihal and Marilyn Atkin Mihal requested that tribute gifts in their honor be made to the Cleveland Museum of Art. Upon their passing in 2020, their daughter, Mia Mihal Faxon, shared her family's history of connection and relationship with the CMA, which led to lives dedicated to art spanning three generations.

## The CMA welcomes gifts in honor or memory of special individuals.

A commemorative gift to the museum offers you an artful way to give a gift that endures for all time—not only for your recipient but also for the northeast Ohio community and beyond.

Memorial gifts honor and are a testament to loved ones whose memory endures through the museum, sparking curiosity and fostering community.

While the CMA does not require prior notification for directing others to give in this way, we are happy to offer support should questions arise. If you need more information on how to make your gift, please contact us at 216-707-2154.

When you give a commemorative gift, the honoree will receive a personalized acknowledgment notifying them of your generous contribution and

Mel was born in 1928 in Cleveland and grew up attending weekend art classes at the CMA with his older sister, Nada. They took the streetcar from Glenville to the museum, where Mel's love of art was born. He served in the occupational force in Japan after World War II, then returned to Ohio to attend college on the GI Bill at Ohio University, where he met his wife-to-be, Marilyn, on the first day of art class in 1948. He completed his undergraduate and master's degrees there, then went on to the University of Michigan to earn his PhD in art history. Mel's area of expertise was Japanese art, and he and Marilyn lived in Tokyo for three years while he researched the Rinpa school painter Sakai Hōitsu, whose *Paulownias and Chrysanthemums* is on view in the Kelvin and Eleanor Smith Foundation Japanese Art Galleries (235A) through October 3. It was during this time abroad that the couple adopted Mia. Mel became a professor of art history at Vanderbilt University, where he spent his entire career.

Mel and Marilyn returned to Cleveland in 2013 and resided at the nearby Judson Park retirement community. Many of their outings involved visits to their beloved CMA.

Mia went on to study art history, as did her daughter, Anna, who now works at the CMA in the Digital Innovation and Technology Services Department.

commitment to great art, without reference to the amount of the donation.

### Thank you so much for your support!

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# Reimagining Education at the CMA

## Jennifer DePrizio

Interim Director of Public and Academic Engagement

Over the past year and a half, we have had to adapt and reimagine what it means to “create transformative experiences through art.” We were challenged to continue to meet the museum’s mission despite the pandemic. Even though we could not be together at the museum, we still engaged with visitors in deep exploration through close looking and critical conversations—in a virtual format. The digital world became our new classroom. Our adapted offerings reveal the creativity and commitment of our staff, who have continued to offer accessible, relevant, and impactful programming and learning resources for audiences of all ages, including school lessons, studio classes, discussions, and lectures.

Educators also partnered with our digital team to create new videos about the museum’s collection and exhibitions. Since March 2020, we have created close to 40 videos that highlight the CMA’s collection and special exhibitions, all available at [cma.org/home-where-art-video-series](https://cma.org/home-where-art-video-series).



**Gallery Hangouts** *Armor for Man and Horse*

While these virtual programs have allowed us to stay connected to each other and to art, we are eager to return to the galleries and resume on-site programming. Engaging directly with art and the creative process is vital to understanding our place in the world. This fall, we are excited to reintroduce collection tours, gallery talks, on-site studio programs, lectures, and one of our signature community arts events—the annual Chalk Festival, on September 11.



**Desktop Dialogue** Craft and Contemporary Art

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Generous annual funding is provided by an anonymous supporter, the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., the Sam J. Frankino

Foundation, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, the Lloyd D. Hunter Memorial Fund, Eva and Rudolf Linnebach, Dr. Linda M. Sandhaus and Dr. Roland S. Philip, the Veale Foundation, and the Womens Council of the Cleveland Museum of Art.



**Chalk Festival** September 11

## Want to catch up on our Desktop Dialogue series?

All episodes of our popular virtual program that explores new ways to understand art are available at [cma.org/desktop-dialogues](https://cma.org/desktop-dialogues).

VIRTUAL EVENT

# THE DR. JOHN AND HELEN COLLIS LECTURE

## *An Annual Lecture Devoted to Ancient Greek and Byzantine Art*



PHOTO: EUGEN\_Z VIA ISTOCK

Saint Catherine's Monastery

## **VIEWING SAINT CATHERINE'S MONASTERY AT SINAI**

**Sunday, September 26, 2:00–3:00 p.m. EDT**

**Virtual Event**

**SCAN QR CODE TO REGISTER AT CMA.ORG**

### **Maria Vassilaki**

Professor Emerita, Byzantine Art History, University of Thessaly (Volos, Greece), and Member of the Benaki Museum Board of Trustees (Athens, Greece)

Egypt's Sinai Peninsula, associated with well-known events narrated in the Old Testament, became the ultimate *locus sanctus* (holy place). A fortified monastery built by Emperor Justinian in the mid-sixth century at the foot of Mount Sinai, on the site of Moses's burning bush, remains intact to this day. Maria Vassilaki, professor emerita of Byzantine art history at the University of Thessaly and a member of the Benaki Museum Board of Trustees, investigates how and when the Sinai landscape transformed from a mere background setting into an independent composition.



# Defiant *Dido*

## Shaking up the Italian Renaissance sculpture collection

**Cory Korkow**

Curator of European  
Paintings and Sculpture,  
1500–1800

Aurelio Lombardo's commanding marble *Dido* is poised to present a note of feminine challenge to the Cleveland Museum of Art's august collection of classically inspired Renaissance portraits of great men by Mino da Fiesole, Girolamo della Robbia, and Gregorio di Lorenzo. *Dido* is an exquisitely carved marble relief with an arresting presence that belies its modest size. Created at a pivotal moment in the birth of Mannerist sculpture, it depicts the legendary queen Dido, who was customarily portrayed as a forlorn lover abandoned by the Trojan hero Aeneas. The sculpture's inscription identifies her as the queen of Carthage, and she is represented drawing aside an oxhide curtain, a reference to Virgil's description of the mythical founding of Carthage in the *Aeneid*.

*Dido* is depicted nude, and her wavy hair is worn in loose knots, an allusion to Hellenistic images of Aphrodite. The relief has much in common with ancient Roman funerary stele, but instead of their typically low relief and draped figures, *Dido*'s nude form twists dynamically. Active and defiant, she is the ideal figure to usher in a newly vibrant period of Italian sculpture. Usually depicted swathed in luxurious drapery, *Dido*'s nude body is shown rotating, her elbow and knee breaking free from the marble surface. Aurelio's handling of the marble ranges from the delicate, low relief of the oxhide-draped altar to the arm carved fully in the round. The Mannerist penchant for intense emotion is conveyed in *Dido*'s parted lips and wide eyes with articulated pupils. The softness of her flesh is contrasted with the taut folds of the draped and stretched animal skin. *Dido* exemplifies a crucial transition in Italian sculpture from Renaissance clarity to the Mannerist play of movement and proportion.

Aurelio was part of a dynasty of sculptors from the north of Italy, including his uncle Tullio

Lombardo and father, Antonio, who was an innovator and master of the medium of small marble reliefs, into which his son Aurelio introduced animated drapery and figures with distinctive expressions. *Dido* is among a handful of marble sculptures attributed to the artist, and was likely created for display in a *studiolo*, a place of study featuring refined works of art appreciated by humanist scholars and aficionados during the Renaissance. Ancient Greek and Roman works of art were most coveted for the studiolo, but reliefs such as *Dido*, created in the stylistic language of ancient sculpture and illustrating key figures from ancient texts, were highly sought after, particularly in northern Italy.

Often part of princely collections that passed to museums during the 1800s, such works seldom come on the market. The sculpture's distinguished provenance most recently includes the celebrated New York private collector Hester Diamond, who died in January 2020. The CMA purchased *Dido* at the Sotheby's New York sale of Diamond's collection on January 29, 2021. Diamond's astounding assembly of Old Master paintings and sculpture was acquired during the second half of her life, following the death of her first husband, Harold Diamond, with whom she had assembled a world-renowned collection of modern art.

Aurelio Lombardo's *Dido* represents the highest degree of sophistication and innovation of an art form rarely encountered on the market. Working at the dawn of Mannerism, with a fresh interpretation of a time-honored subject, Aurelio captures the beguiling beauty and defiance of a heroine who will shake up the CMA's pantheon of heroes and breathe new life into a vital part of the collection. Following a light cleaning by our conservation team, *Dido* will make her debut in the Renaissance galleries later this year.

**Dido** c. 1525. Aurelio Lombardo (Italian, 1501–1563). Marble; 50 x 26.5 x 14 cm. Mr. and Mrs. William H. Marlatt Fund, 2021.2



SAVE THE DATE!

# Upcoming Member Events

## Artist Talk with Johnny Coleman:

### **New Histories, New Futures**

Tuesday, August 24, 6:00 p.m., Transformer Station

*Exclusively for Leadership Circle Members*

Join associate curator of contemporary art Nadiah Rivera Fellah at Transformer Station in conversation with artist Johnny Coleman, whose work is featured in *New Histories, New Futures*.

## Fall Members Party

Thursday, October 14, 6:00 p.m.

*Exclusively for CMA Members (all levels)*

Celebrate fall with fellow CMA members and get a first look at *Picturing Motherhood Now*. Additional member preview day on October 15.

## Leadership Circle Lunch and Learn:

### **Picturing Motherhood Now**

Friday, November 5, noon

*Exclusively for Leadership Circle Members*

Join curator of contemporary art Emily Liebert and associate curator of contemporary art Nadiah Rivera Fellah to learn about *Picturing Motherhood Now* over lunch.

## Corporate Members Cocktail Party

Thursday, November 11, 6:00 p.m.

*Exclusively for Corporate Members*

Join fellow CMA corporate members after hours at the museum.

## Revealing Krishna Member Preview Day

Saturday, November 13

*Exclusively for CMA Members (all levels)*

See the exhibition before it opens to the public on November 14.

**Even more programming is available to you if you join an affinity group.**

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- Column & Stripe (Young Professionals Group)
- Contemporary Art Society
- Friends of African and African American Art
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To join or learn more, contact [memberprograms@clevelandart.org](mailto:memberprograms@clevelandart.org).

To upgrade to the Leadership Circle, contact program director Allison Tillinger, at [atillinger@clevelandart.org](mailto:atillinger@clevelandart.org) or 216-707-6832.

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# Leave a Legacy

Carry forward our founders' vision for a cultural wellspring of art for the benefit of all the people forever

When you include the museum in your planned giving or estate plan, you help pass on more than a century of passion and commitment to future generations.

Whether remembering the CMA in your will, establishing an income-producing gift, or adding the CMA as a beneficiary of your IRA, you can ensure that the museum endures.

Your generosity will give you entry into the Legacy Society—a group of nearly 400 people who have joined their story to that of the museum through their farsighted commitments.

**For more information:**

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**Violette Heymann** 1910. Odilon Redon (French, 1840–1916). Pastel; 72 x 92 cm.  
Hinman B. Hurlbut Collection, 1926.1976

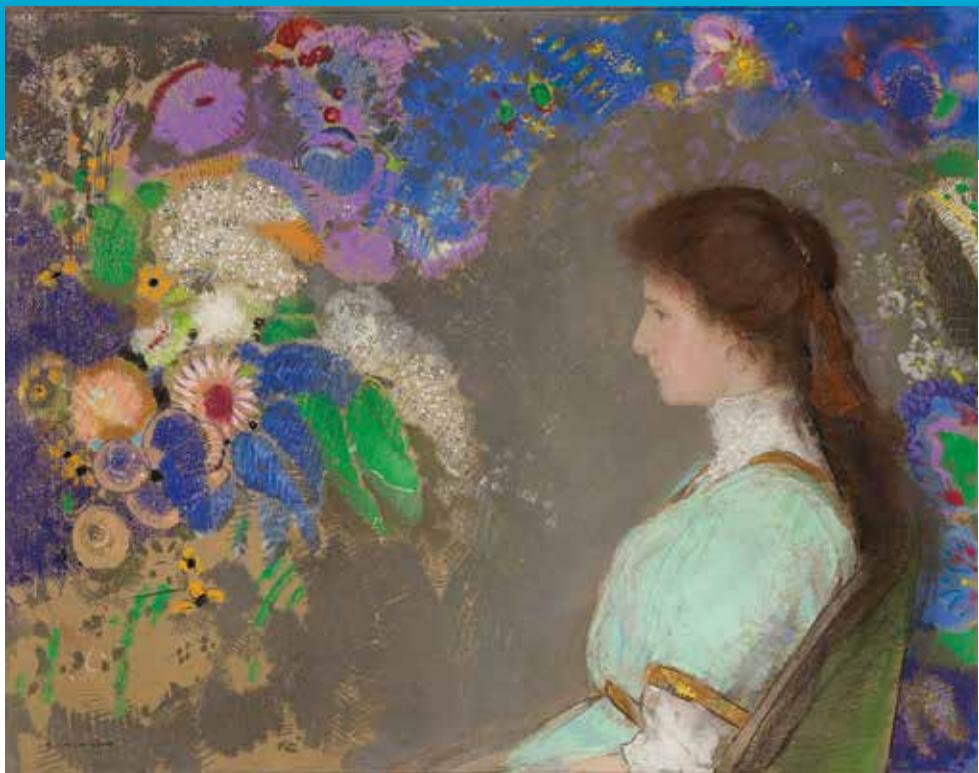
## The Legacy of Odilon Redon at the CMA

Tuesday, September 21, 11:00 a.m.

*Exclusively for Legacy Society Members*

The CMA was among the earliest American museums to collect works by Odilon Redon. Beginning nearly a century ago, in 1925, the institution's early supporters made landmark donations of artworks by Redon, earning the CMA an international reputation as the most important repository of works by the artist outside France. The museum continues to augment its remarkable collection to this day. The exhibition *Collecting Dreams: Odilon Redon* celebrates the CMA's exceptional holdings. Associate curator of prints and drawings Britany Salsbury discusses the exhibition, and director of Ingalls Library and museum archives Leslie Cade takes a look back at the CMA's 1926 exhibition of the artist's work. Lunch to follow the talk.

**Questions? Contact [stewardship@clevelandart.org](mailto:stewardship@clevelandart.org).**



# Exploring the Fine Arts Garden

Take a stroll through the museum grounds

**Alexandra Czajkowski**

Member Program  
Coordinator

**Horse** 2006. Deborah Butterfield (American, b. 1949). Bronze; 248.9 x 312.4 x 99.1 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.201. © Deborah Butterfield / Licensed by VAGA at Artists Rights Society (ARS), NY



Have you ever walked through the CMA's Fine Arts Garden to explore the sculptures and statues up close or enjoyed a picnic on the Smith Family Gateway? You may not realize that the museum's collection extends well beyond the gallery walls, where a beautiful landscape and works of art await discovery.

If first approaching the museum on Martin Luther King Jr. Boulevard, you will be greeted by the new Smith Family Gateway, an expansive park nestled along Doan Brook's renovated banks. What was once an easily overlooked and neglected patch of land has now been converted into a welcoming seven acres of greenery, pathways, and benches to enjoy a moment of respite, panoramic overlooks, or a meal al fresco.

As you journey up and along the meandering paths west of the museum, you will soon encounter *Horse*, gifted from the Nancy F. and Joseph P. Keithley Collection. To create this life-size sculpture, American artist Deborah Butterfield cast found pieces of wood into bronze, a process that translates the wood's porous texture into metal. From there, she built the structure of the horse

using her extensive knowledge of these animals to achieve its lifelike posture. Butterfield's see-through sculpture integrates the surrounding landscape and transforms the west lawn of the CMA into a sprawling ranch, perhaps even recalling the Montana property where the artist lived and worked for more than 30 years.

Once you continue to the top of the museum's south terrace, you can overlook the historical Fine Arts Garden, a vista that is in itself a work of art. The museum was built on land donated by industrialist Jeptha Homer Wade II. Prior to the construction of the CMA, Wade Park was a popular recreation area that included a lake for boating and skating, walking paths, and picnic areas. However, construction of the museum nearly decimated the area, and it remained untended for years.

It was not until 1923 that the Garden Club of Cleveland, whose library was housed at the museum, appointed a committee to enhance the area. Through various fundraisers, garden club members hired the firm of landscape architect Frederick Law Olmsted, the designer of Central Park in New York City, to design the Fine Arts

### **Boy and Panther Cub**

1915. Malvina Hoffman (American, 1887–1966). Bronze; h. 171.5 cm. Bequest of John L. Severance, 1942.797

Garden, which now houses Chester Beach's *Fountain of the Waters* and various statues portraying the 12 zodiac signs.

The west and east ends of the terrace feature American artist Malvina Hoffman's bronze statues *Boy and Panther Cub* and *Bacchanale*. The former statue, commissioned by Cleveland industrialist John Severance, portrays a youthful boy dangling grapes over the mouth of a cub. This depiction of friendship appears to suggest a harmony between humankind and nature, a fitting analogy for a bronze statue placed outdoors. Depicting a dance of wild abandon, Hoffman's *Bacchanale* was inspired by a performance starring Anna Pavlova, one of the foremost ballerinas of her time. Hoffman has sculpted a fleeting moment from the dance without sacrificing the rhythmic flow of movement. The two youths appear to be dancing toward the museum, their movements almost motioning for us to follow.

But before heading inside the museum's south entrance (open through November), there are a few more notable works of art to visit. Bordering the south terrace on the eastern lawn stands Robert Indiana's *Art*. Indiana, a self-proclaimed "painter of signs," is known for sculptures that incorporate abstraction and language. With its large-scale presence and striking pops of color, *Art* seems to emphatically declare that not only is the museum itself a place filled with art, but so too is the outdoor space surrounding it.

As you circle the path north toward the museum's main entrance, it's hard to miss Tony Smith's *Source*. Considered a forerunner of the



Minimalists, Smith created monumental sculptures in geometric forms that were often inspired by nature. *Source* possesses a balance between mass and volume, creating a playful energy that spills into the public space. Seen from certain angles, the black lines of this sculpture seem to mirror the vertical stripes on the museum's northern facade.

These sculptures are only a handful of the artworks throughout the Fine Arts Garden. We hope you feel inspired to explore the area during your next visit to the CMA. You can also browse the digital Fine Arts Garden collection at <https://digitalarchives.clevelandart.org/digital/collection/p17142coll11>.

### **Fountain of the Waters**

1928. Chester A. Beach (American, 1881–1956). Marble



# A Tour of 19th-Century Art in Paris

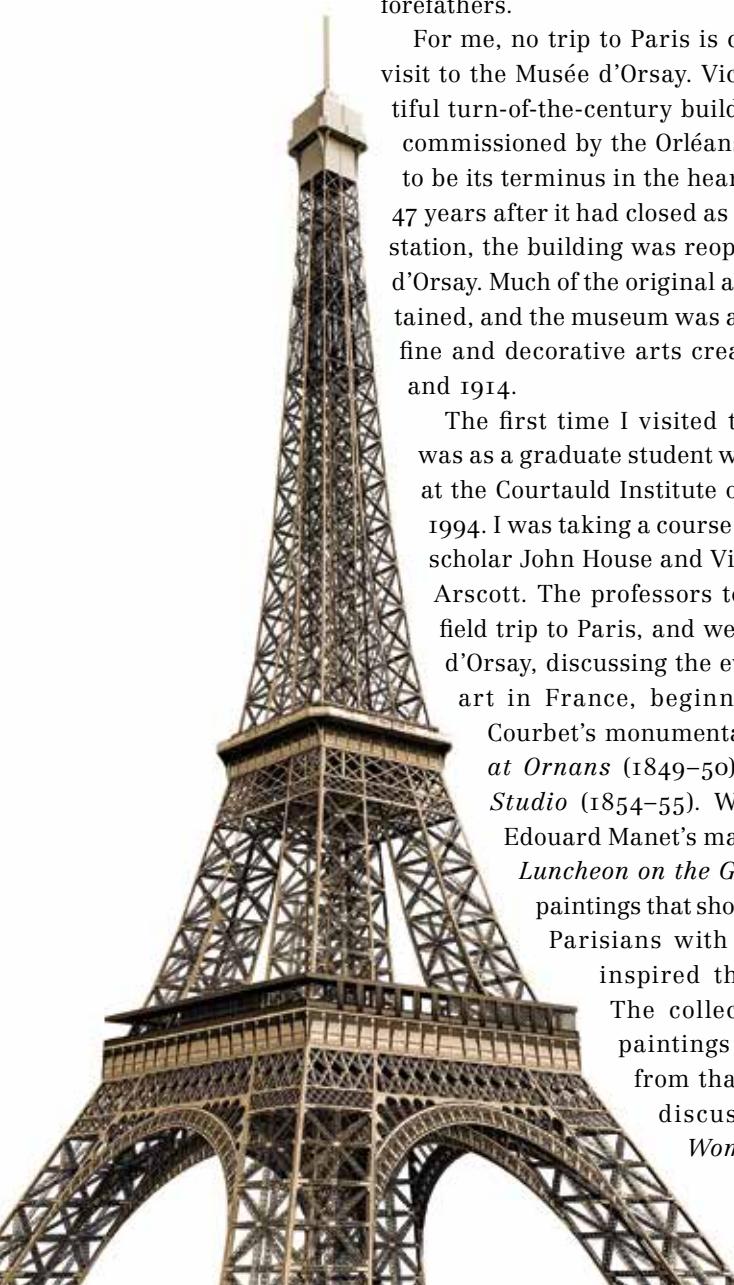
**Join our chief curator as she takes you through the city's museums**

## Heather Lemonedes Brown

Virginia N. and Randall J. Barbato Deputy Director and Chief Curator

### The Eiffel Tower

Photo: homeworks255 via iStock



My last trip to Europe before the pandemic was in January 2020. I traveled to Switzerland to negotiate loans for *Private Lives: Home and Family in the Art of the Nabis, Paris, 1889–1900*. Now that overseas travel is becoming possible again, I look forward to returning to the city that was home to the Nabi artists whose works of art are the subject of *Private Lives*. Meanwhile, let's take a tour of Paris focusing on 19th-century French art by the Nabis and their contemporaries, as well as their forefathers.

For me, no trip to Paris is complete without a visit to the Musée d'Orsay. Victor Laloux's beautiful turn-of-the-century building was originally commissioned by the Orléans railway company to be its terminus in the heart of Paris. In 1986, 47 years after it had closed as a mainline railway station, the building was reopened as the Musée d'Orsay. Much of the original architecture was retained, and the museum was arranged to present fine and decorative arts created between 1848 and 1914.

The first time I visited the Musée d'Orsay was as a graduate student when I was studying at the Courtauld Institute of Art in London in 1994. I was taking a course with Impressionist scholar John House and Victorianist Caroline Arscott. The professors took our class on a field trip to Paris, and we spent a day at the d'Orsay, discussing the evolution of modern art in France, beginning with Gustave Courbet's monumental paintings *Burial at Ornans* (1849–50) and *The Artist's Studio* (1854–55). We continued with

Edouard Manet's masterpieces of 1863: *Luncheon on the Grass* and *Olympia*, paintings that shocked contemporary Parisians with their candor and inspired the Impressionists. The collection is rich with paintings by Claude Monet; from that trip, I remember discussing the artist's *Women in the Garden*

(1866), a painting of four different views of the artist's future wife, Camille, in the dappled light of a spring garden. Monet's *Gare Saint-Lazare* (1877), depicting the famous Parisian train station, was particularly thrilling to see in the setting of the Musée d'Orsay, itself a converted train station.

If I were at the Musée d'Orsay this summer, I would revisit my favorite paintings by the Nabis, such as Pierre Bonnard's *Twilight* (1892), a painting of the artist's family playing croquet in the garden of their country home, Le Clos (The Orchard) in the Dauphiné, a rural region between Lyons and Grenoble, and surely the artist's coy nod to Monet's *Women in the Garden*. Next would be five panels from Édouard Vuillard's *The Public Gardens* (1894), the series to which the Cleveland Museum of Art's painting *Under the Trees* belongs, and then I would seek out Félix Vallotton's *The Ball* (1899), a painting of a little girl chasing a red ball that embodies the enigmatic menacing qualities that made this artist so singular among his contemporaries.

For admirers of Monet's paintings, a trip to Paris must include a visit to the Musée de l'Orangerie to see the artist's *Water Lilies*, known as the *Nymphéas*, which fill two ground-floor rooms of the museum. My favorite way to immerse myself in the eight panoramic views of the artist's water garden at Giverny is to walk around the oval rooms while listening to Claude Debussy's *La Mer* or *Clair de Lune*—with earbuds, of course! While there, don't miss the collection of Jean Walter and Paul Guillaume's Impressionist paintings, particularly strong in works by Auguste Renoir and Paul Cézanne.

To continue your experience of Monet's paintings, be sure to visit the Musée Marmottan, west of the city center near the Bois de Boulogne, a large public park that was a favorite of the Impressionists. The 19th-century mansion that houses the museum's collection was owned by art historian Paul Marmottan, and today is home to 65 paintings by Claude Monet bequeathed by the artist's son, Michel. The collection includes *Impression, Sunrise* (1872), from which the term



**Twilight** also called **The Game of Croquet** 1892.

Pierre Bonnard (French, 1867–1947). Oil on canvas; 130 x 162.5 cm. Musée d'Orsay, Paris, RF1985-8.  
© RMN-Grand Palais / Art Resource, NY. Photo: Hervé Lewandowski. © 2021  
Artists Rights Society (ARS), New York / ADAGP, Paris

Impressionism was derived, as well as *Rouen Cathedral, Sunlit Effect at the End of the Day* (1892) and numerous *Water Lilies*. He also gave the museum paintings collected by his father, including works by Monet's friends and fellow Impressionists Gustave Caillebotte, Berthe Morisot, and Renoir. Morisot's descendants have also given generously to Marmottan, so this is an essential place to see paintings by the only French woman artist who exhibited consistently with the Impressionists.

If you have time for a day trip outside of Paris, take a train to Saint-Germain-en-Laye in the Île-de-France region to visit the Musée departmental Maurice Denis. The museum, which showcases the work of Denis as well as that of many of his Nabi friends, is the largest collection of Nabi art

in France. In 1910, Denis rented the building and the grounds, which was a hospital dating from the 1700s. He acquired the property in 1914, renamed it the Priory (Le Prieuré) after a neighboring street, and lived there until his death in 1943.

Back in Paris, to continue your tour of 19th-century French paintings, visit the Petit Palais. The jewel of a building, now home to the Musée des Beaux-Arts de la Ville de Paris, was built for the Universal Exhibition of 1900 to stage a major display of French art. Arranged around a pretty, semicircular courtyard and garden, the building houses paintings by Jean Auguste Dominique Ingres, Eugène Delacroix, and Courbet, as well as landscapes by Barbizon School artists and the Impressionists.

A small museum that many visitors to Paris may have missed is the Musée Gustave Moreau, where one can find paintings and drawings by the Symbolist known for his imaginative works depicting biblical and mythological fantasies. The museum is home to one of Moreau's most important paintings, *Jupiter and Semele* (1894–95), an intricate, intense, and startling work in which Jupiter reveals himself in all of his divine splendor to his lover, the mortal Semele, who is overcome by his power and dies in his arms.

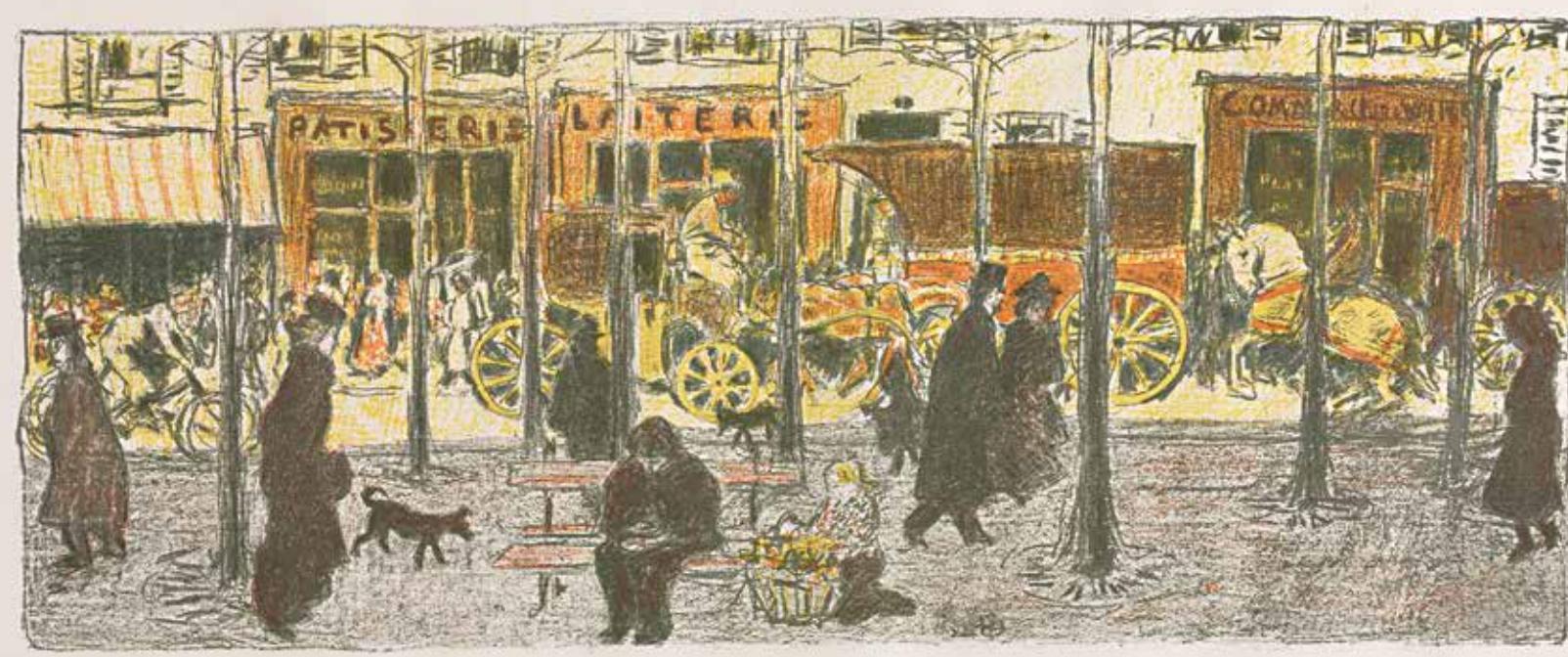
If Symbolism captures your imagination, visit the Panthéon to see the frescoes depicting Sainte Geneviève (1874) by Pierre Puvis de Chavannes, the great 19th-century French fresco painter. Denis particularly admired Puvis's work and praised his painting in the essay "Definition of Neo-Traditionalism." Upon his first visit to Paris in 1900, Pablo Picasso was captivated by the murals of Sainte Geneviève and copied them.

The works of the great Symbolist French sculptor Auguste Rodin are on view in the Hôtel Biron, a rococo mansion designed by Jean Aubert and built in 1732; it had been practically abandoned when Rodin discovered it in 1908. He initially rented four ground-floor rooms, then in 1911 took over the whole building. It became a museum in 1919,

a year after his death. Eighteen rooms, bathed in natural light, are filled with clay studies, plaster casts, and bronze and marble sculptures that illustrate Rodin's artistic evolution. Continue your visit in the magnificent seven-acre garden where you will see how Rodin's bronze sculptures interact with their natural surroundings.

One cannot return from a trip to the French capital without gifts for family and friends. I always make time to stop at Mariage Frères to buy bags or sachets of fragrant loose tea. My personal favorites are Marco Polo and Earl Grey French Blue. For weeks after a trip to Paris, I relish the memories over a cup of tea.

This summer, visit *Private Lives: Home and Family and the Art of the Nabis, Paris, 1889–1900*, where you can travel not only to Paris but back in time to the 1890s to see how four young Nabi artists recorded their experiences of domestic interiors and private life in their paintings, drawings, and prints.



**Boulevard** from **Some Scenes of Parisian Life** 1899.

Pierre Bonnard. Color lithograph on cream China paper; image: 17.4 x 43.5 cm; sheet: 41 x 53 cm. The Cleveland Museum of Art, Gift of the Hanna Fund, 1948.156.6

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Fax 216-707-6659. Nonrefundable service fees apply for phone and internet orders.

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## Questions? Comments?

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## Exhibition Support

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## NEW ON VIEW

Simultaneously beautiful and grotesque, this mold-made terracotta antefix, a type of ornamental roof tile, takes the form of a disembodied Gorgon head, or Gorgoneion. The broad, nearly circular face features bulging, almond-shaped eyes and a grinning mouth, with a wide tongue hanging between sharp teeth or

tusks. While the nose and ears appear almost human, the tightly curled hair framing the forehead is quite stylized. S-shaped serpents surround the face, standing tall above (where preserved). Traces of pigment suggest a more vivid original appearance, perhaps considered both terrifying

and protective. Made to cap the line of roof tiles along one side of a building, likely in Taranto (ancient Taras/Tarentum), a Spartan colony in South Italy, it would have joined dozens more such antefixes—possibly alternating with women, satyrs, or other types—to present a fearsome roofline lineup.

As a motif, the Gorgoneion is canonical in Greek art, originating with the infamous Gorgon Medusa. Known for transforming to stone those who caught her gaze, she was famously decapitated by the hero Perseus. Her head alone then took on its own significance as the Gorgoneion, warding off

evil in a range of media and contexts, from architectural sculptures to vases, coins, and more. The CMA's *Gorgoneion Antefix* is now on display in the Barbara S. Robinson Gallery (102D)—not to petrify visitors, but perhaps to transfix them!



**Gorgoneion Antefix  
(Ornamental Roof Tile)**  
c. 500 BC. Greek/South Italian, Taranto. Terracotta (mold-made); h. 24.5 cm.  
Leonard C. Hanna Jr.  
Fund, 2021.3